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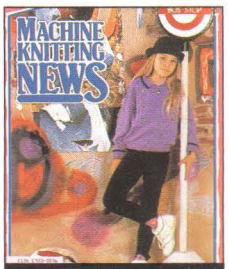

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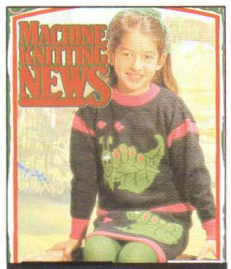

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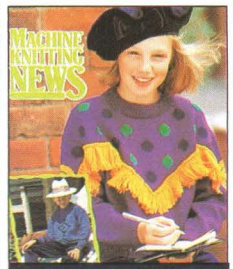

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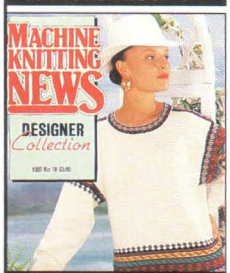

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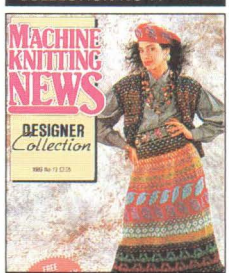

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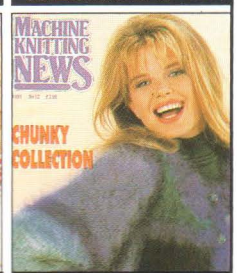

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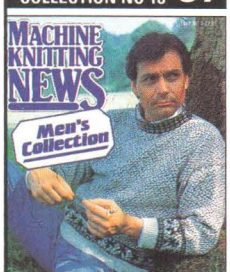

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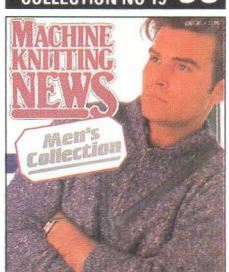

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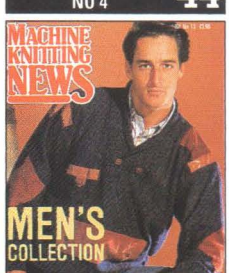

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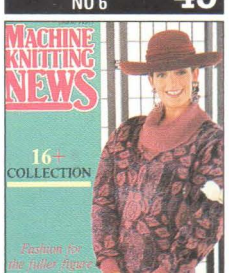

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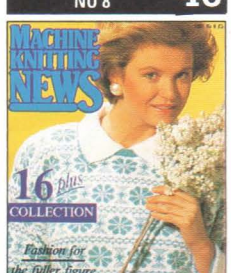

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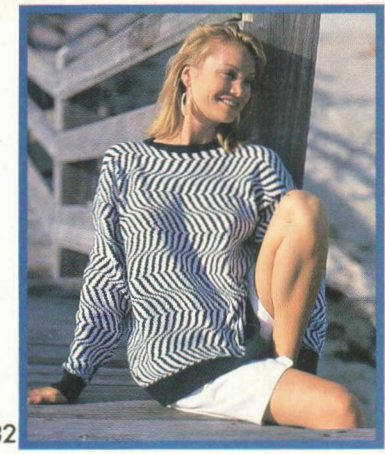

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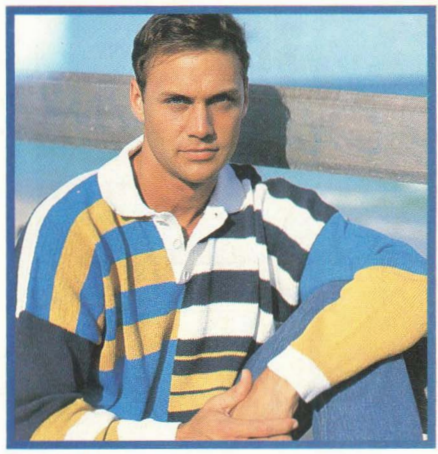

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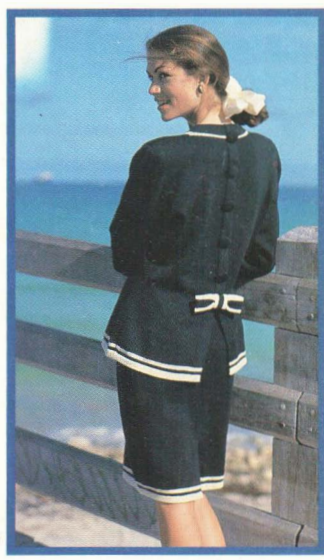

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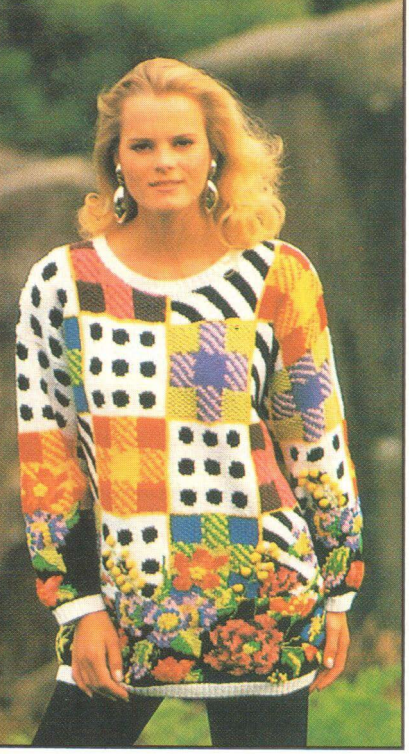


Jennifer Reed

KNITWEAR STYLE FORECAST 93/94

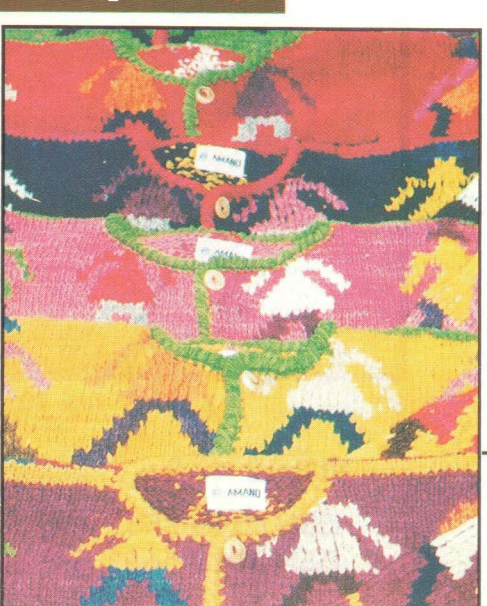
Britain's top knitwear designers and manufacturers were in evidence at Europe's largest and most prestigious trade fair of its kind - 'Design in Knitwear'.

This exhibition witnesses a growing predominance of truly 'natural' fibres and influences, not merely ecologically sound yarns but also in design which pictured an abundance of floral treatments, together with animals, birds and insects such as bees and ladybirds.

The traditional was well represented by interesting treatments of Fair Isles, Arans, cables and ribs, alongside innovative uses of embroidery, fringes, appliqués, suede trims, button ornamentation and much more. Ethnic looks from all parts of the globe also play a prominent part in current knitwear. Jumping the season of Spring/Summer '93 which formed the basis of the collections on view, the International Wool Secretariat looked to Autumn/Winter '93/94 with three strong style predictions together with samples of the new wool colours — in off-beat earthy tones.

The IWS emphasises the power of simplicity and sincerity with the return of 'relaxed comfort' which brings knitwear to the forefront of fashion. The IWS three sections are — 'It's Dynamic', a clean, sporty silhouette with a nostalgic feel, Jacquards with folkloric influence; 'It's Style' — a willingness to be elegant with co-ordinates of the finest gauges and a return to the long length as seen in long, lean sweaters, tunics and body dresses, and 'It's Easy' — easy-going separates for a personalised layered look, with the new easier silhouette. With so much to see — and so much of interest it would take much more than an article to do justice to 'Design in Knitwear' so here are some of the highlights, complemented for more justice with a selection of illustrations! A very innovative young designer, Kirsti McLean produced a subtle colour chart and a range of young and exciting knitwear, all hand-framed on a Brother machine. Her individual hallmark is the use of 'S' lace, hand tooled lace used for borders and sleeves on smart cropped jackets. She also shows 'Madonna'-like tunics and bra tops with stitched bra sections, lace shorts and openwork dresses! For Autumn/Winter her range will be inspired by the Mythical and Medieval with strong fluid shapes and patterns. Another subtle colour palette

Reporting



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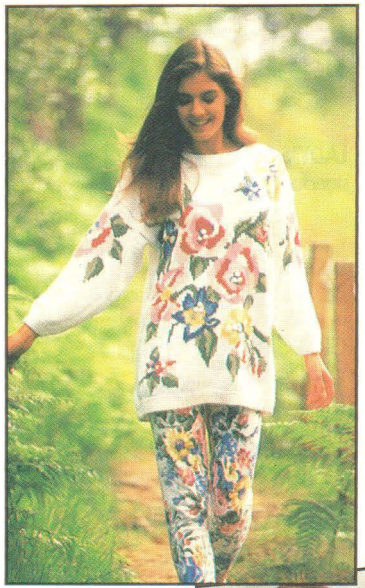
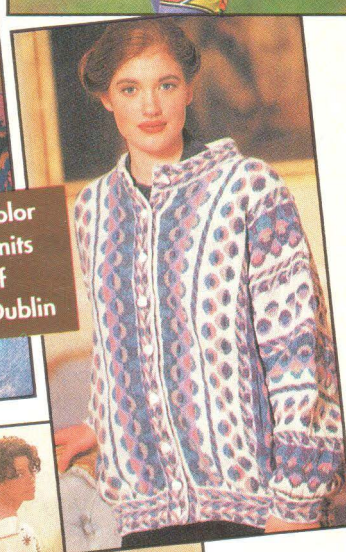
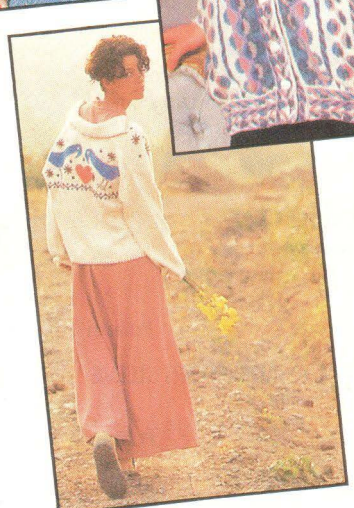


Rebecca Stone

Kolor Knits of Dublin





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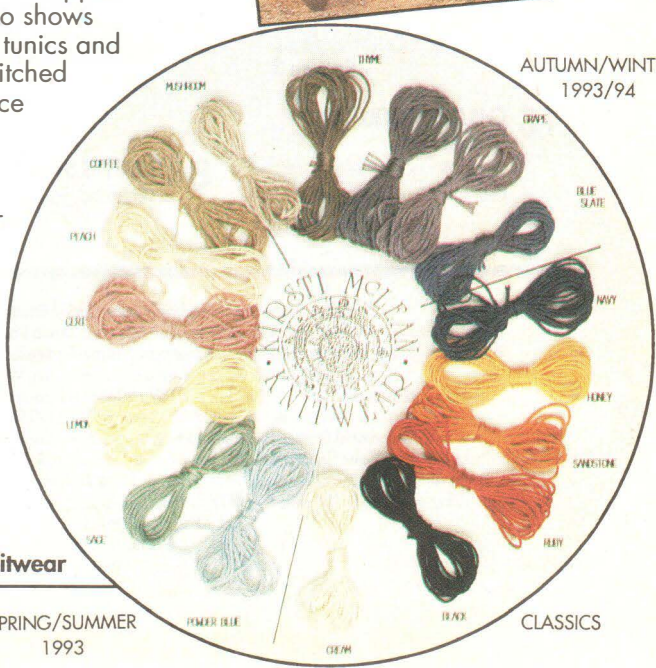
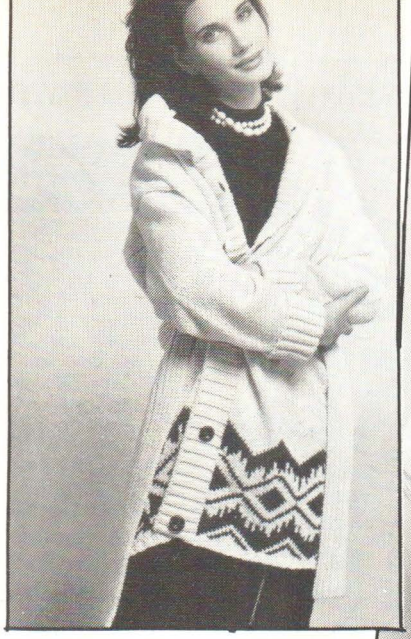


Kirsti McLean Knitwear



East River Knitwear

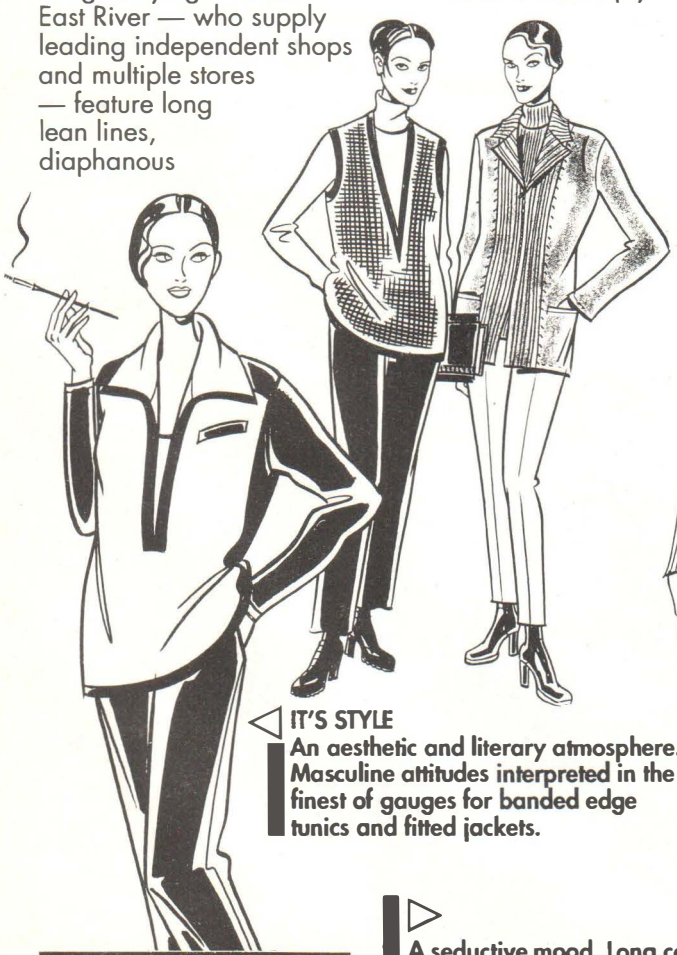
here with charcoal, blue slate, grape, thyme and mushroom. Meanwhile, for Summer, colours include black, cream, navy, sandstone, honey and ruby.

Acorn Designs emphasise the 'natural' with delightful embroideries and appliqués of ducks, horses, teddy bears, posies of flowers and scattered insects all achieved with a delightfully light touch.

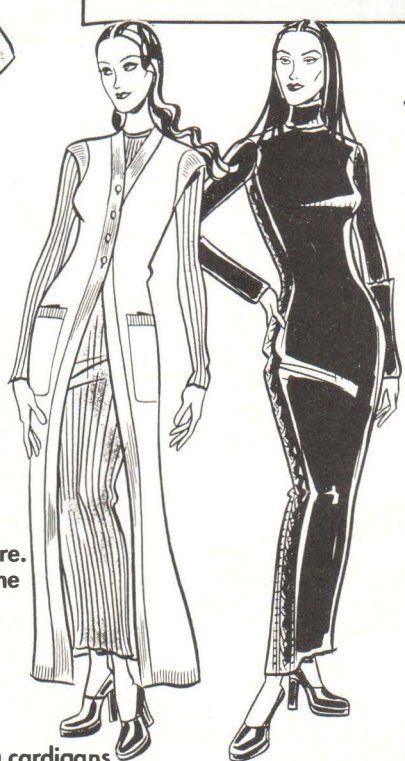
East River — who supply leading independent shops and multiple stores — feature long lean lines, diaphanous curves and cohesive crops — purity in ribs, luxury in texture. Yarns are silks and natural cottons in fluid colours which reflect the strength and energy of the season.

N. Peal — famous for their exclusive cashmere knits show intricate hand-knitted 6 ply cashmere tunics with a fold over cable design, worn with fine ribbed cashmere leggings for the ultimate luxury. Also in 6 ply cashmere, a chunky rib jacket with collar and pocket interest, all in a wide choice of colours and launched for Autumn '93.

N. Peal Cashmere



IT'S STYLE
An aesthetic and literary atmosphere. Masculine attitudes interpreted in the finest of gauges for banded edge tunics and fitted jackets.

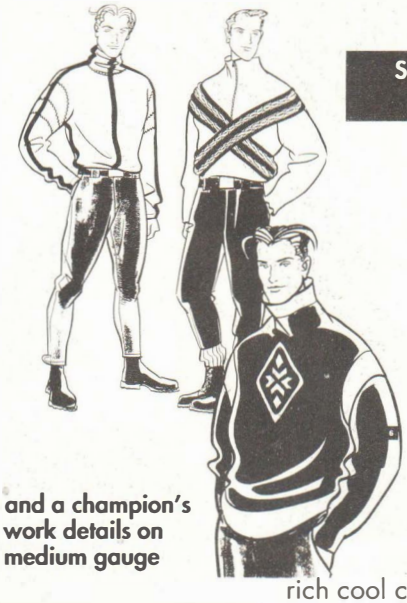


A seductive mood. Long cardigans and vest layered over sheath dresses or narrow trousers.

Sketches reproduced courtesy of IWS

Reporting

IT'S DYNAMIC
An energetic breeze towards a ski approach to knitwear. Graphically cut, just like a ski glove. This look fits, slenders and is emphasised by colour blocking and flatlock-seams.



A sportive silhouette and a champion's allure with appliqué work details on simple structure and medium gauge sweaters.

Sketches reproduced courtesy of IWS

Peter Eliot — known for the famous Petronius collection shows a co-ordinated line of safari jackets, suits and tops with matching leggings and skirts — again for Autumn/Winter. A mixed theme of classic shapes with Matisse influence, these subtle and simple, but elegant figures make a striking contrast on a plain ivory, wine top or safe with a subtle check. The season's colours are based on a mixed palette of red wine, sage, red sand, cafe and ice blue — shades which create a feeling of luxury and warmth.
Returning to Spring/Summer, Bon Ton emphasise the Navajo influence with fringing, knit-on-knit appliqué with embroidery and wooden beads for decoration. Hand framed and hand crafted jumpers and cardigans feature in loose fitting tunic shapes embellished with hand embroidery and crochet. Classic shades of natural, sky, grape, cottage rose and taupe dominate.
Mexico is one of the strong themes for Autumn/Winter woman's wear with hand embroidery the prominent feature. Watch for snowflake, reindeer and Tyrolean patterning also.
Zygo have three themes — Cafe Spirit which focuses on the long 'n' lean silhouettes from the chic streets of Paris and Berlin of the 30s. Skinny rib knits and long knitted dresses make a comeback in a mix of tonal hues from black to grey to ecru with fake fur trims, embroideries, crochet and patchwork.
Eco-Ethnic shows 'wrap up warm' blanket styling in rich cool colours creating an earthy awareness with an exotic theme. Inspiration is taken from hot and cold countries with ethnic origins where comfort is a way of life.
And the Romany Way combines easy layered knits in rich colours and riotous textures again with embroidery and detailing.
Space precludes more than this brief survey of knitwear's most fascinating 'shop window', but we will return to it in future issues with further illustrations and information from the exciting exhibitors both long established and enterprisingly new.

Jean Wiseman

IT'S EASY
Soft, soft cocoon-shaped outdoor jackets in coarse gauges for cosiness during a chilly winter.

Easy going separates are the basis for a revival of hand knitting; blanket stitch edging, oversized cables and patchwork are important.

A new layered sensuous ease, for clothing that lengthens the silhouette.

CLASSES

Susanna Lewis will be holding a three-day workshop in York entitled 'Combination Fabrics using the Lace Carriage' on 14th—16th June. Susanna will also be giving a slide lecture on 'Hand Decorating Techniques' on Sunday 13th June. Anyone interested in either of the above should contact Pam Spooner.
Tel: 0977 684150.

Chippenham Technical College. A one-day workshop for beginners on July 9th, tutored by Meg Tillotson. For further information contact Heather Akers at the college. Tel: 0249 444501.

Meg Tillotson is also running a three-day course, 'Applied Decorative Techniques for Machine Knitters' at The Hill Residential College, Abergavenny on 2nd—4th July. For details contact the college on 0873 855221.

COURSES

Abingdon College of Further Education. A new City & Guilds Machine Knitting course, Part 1, will start in September 1993 on Tuesday evenings from 6.45pm—9.15pm for three years. For further details contact student services on 0235 555585.

Due to the popularity of last year's courses, Loraine McClean and Angela Gordon are again running the Summer Schools at Punshon Centre, Bournemouth.
The courses are Creative Knitwear Design week from 19th to 23rd July, and Double Jacquard week from 26th to 30th July. The course fees are £50 per week.
Anyone interested can send for the course information sheet from Bournemouth South Adult Education Centre, Punshon Centre, Exeter Park Road, Bournemouth or telephone Angela Gordon on 0929 551073.

DesignaKnit courses are being held on Saturdays, once a month at Kingston Maurward College, Dorchester. Fees are £25 per day. For further details telephone Angela Gordon on 0929 551073.

Two Machine Knitting days in the South Croydon area (Selsdon) are to be held on June 5th and September 4th, 10am to 4pm.
On June 5th Diane Bennett will be talking on lace and other delights suitable for all machines, which include collars, some design ideas and cut and sew. And on September 4th, Ann Brown lectures on Techniques (slides) and Double Jacquard. The cost is £10 per day which includes tea/coffee breaks and buffet lunch. The organisers, Anne Kent and Pauline Murphy say it will be a day of learning, laughing, listening and lunching. So anyone who wants to book immediately can send a cheque for £10 and state which day they are interested in or for further details and order form contact Anne Kent, 28 Quail Gardens, South Croydon CR2 8TF.

EVENTS

An exhibition of 'City & Guilds Machine Knitting — Final Pieces of Work' will be held at Abingdon College of Further Education, Northcourt Road, Abingdon, Oxon on 16th and 17th June, 10am—8pm and 18th and 19th June 10am—4pm. There will also be final pieces of work for the embroidery, patchwork and lace City & Guilds courses.

Machine Knitting Summer Show 1993 on Saturday 24th July, 9.30am—4.45pm. The show offers a full programme of events including fashion show, lectures, demonstrations etc. A wide variety of lectures and talks from Hazel Ratcliffe, Diane Bennett, Pam Turbett, Dot Clancy and Anne Kent. For full details contact Anne Kent at 28 Quail Gardens South Croydon, Surrey CR2 8TF.

Tru-MATCH — A NEW CONCEPT FOR MACHINE KNITTING IN THE '90s

Robert Glew & Co Limited is a spinner of knitting yarns which is probably best known for its hand knitting brands — Emu, Robin and Studley.
The company was founded 60 years ago in Bradford and has built up a unique reputation for the production of high quality and technologically advanced yarns.
Three years ago Robert Glew's Directors set the technical and production team the apparently impossible task of developing a commercial hand knitting yarn which would not need dye-lots. Such a yarn would enable knitting yarn retailers to stop setting yarn aside for their customers — the so called 'lay-by' system.
An extensive development programme carried out in conjunction with Courtaulds Ltd resulted in the production of a 100% Courtelle DK hand knitting yarn whose shade could be guaranteed consistent just about indefinitely.
The yarn was tested thoroughly before being launched under the Tru-MATCH label. Several years' experience in hand knitting enabled the concept to be refined to the level where it can now be offered in a 4 ply count suitable for machine knitting, in 20 of the most popular shades.
Tru-MATCH coned 4 ply is the finest quality, realistically priced Courtelle with the Tru-MATCH brand name, you know that if you choose a colour, wherever and whenever you buy your next cone the shade will match. Just think of the advantages — no more wasted cone ends, no need to buy an extra cone, no need to watch for dye lots. No more worries about having enough yarn to complete your garment. No more cupboards full of part used cones.
Tru-MATCH is being distributed by BSK Ltd through over seventy coned yarn stockists nationwide, so wherever you live, wherever you shop, you will always get the same 'match'.
A free shade card is available on request from BSK Ltd, Murdock Road, Bedford MK41 7LE.
Tel: 0234 217096.

From the editor

Dear Readers

Our May issue has a nautical theme, with designs for all the family in the ever popular navy and white colour combination — for a bold contrast we have added splashes of colour to the men's and boys' polo shirts and for added interest, gold embroidery to the cover design. With many new stitch patterns and motifs to add to your collection as well, the designs will keep you well occupied over the next month.

Suits are popular at this time of year. We are featuring two designs; the first, a classic suit, on page 20. Suitable for both formal and informal wear, knitted in pure wool with a tailored finish. The second design, on page 25, is the winner of our 1992 Club Competition. The design, submitted by Trowbridge Machine Knitting Club was chosen from a selection of garments entered by clubs on the *MKN* listing. If you attended the fashion show at the NEC at the end of 1992 you may remember the suit on show and the presentation that took place. The design was very popular and we are pleased to include the pattern in this issue.

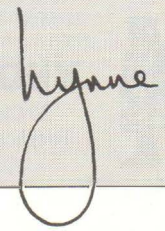
On the same note, it is now time to launch the 1993 competition. Entry forms will be sent to all clubs on our listing as of 30th April — if your club is not listed and you wish to enter please contact us immediately.

This month sees the start of a new six-part series for the linker. Hazel Scott, well known in the knitting design industry, explains, in detail, how to use your linker not just for making up garments but for making alterations, applying decorations and much more — and with helpful hints and tips to make linking a dream.

Around the World — Emma Day stops off in Egypt where she draws inspiration from the temples and palaces. Emma's use of interesting shapes and colour combinations have been a real eye-opener to readers, judging by the many letters we have received. Emma is nearing the end of her six-part series but we are pleased to announce that she will be continuing her journey at a later date. Bon voyage Emma, next stop England.

Bringing us a little nearer home, the show at G-Mex was once again an outstanding success. Your enthusiasm for machine knitting gave us a boost and we return with batteries recharged ready for another issue full of inspiration, ideas and beautiful designs.

Until next month



CLUBS

NEW CLUBS

NAME	SEC/ORGANISER	TELEPHONE NO	VENUE	DAY	TIME
HAPPY KNITTERS	Mrs M Hackney	0472 751649	65 Crosby Road, Grimsby	Alternate Wednesdays and Thursdays	7.00pm
BARTON KNITTERS	Alwyn Yost Jean Aldren	0524 751977 0524 34595	Barton Road Youth and Community Centre, Barton Road, Lancaster	Second and last Wednesdays	7.30-9.00pm
CAMBRIAN KNITTING CLUB	Paul Higgins Alice Warren	081 876 5369 081 878 1091	Cambrian Community Centre, Queens Road, Richmond TW10 6SN	Alternate Wednesdays	1.30-3.30pm
LOUGHTON MACHINE KNITTING CLUB	Barbara Sheard Rita Hunt	081 508 5248 081 502 0588	Ring for details	Alternate Mondays	1.30-3.30pm

CHANGE OF OFFICERS

NAME	SEC/ORGANISER	TELEPHONE NO	VENUE	DAY	TIME
FARNBOROUGH MACHINE KNITTING CLUB	Jan Shoesmith (Leader) Vera Denton (Sec) Peggy Crump (Treas)	0276 32420	Farnborough Community Centre, Pinehurst Avenue, Farnborough, Hants	Second Friday	8.00pm

SCHOOL OF MACHINE KNITTING

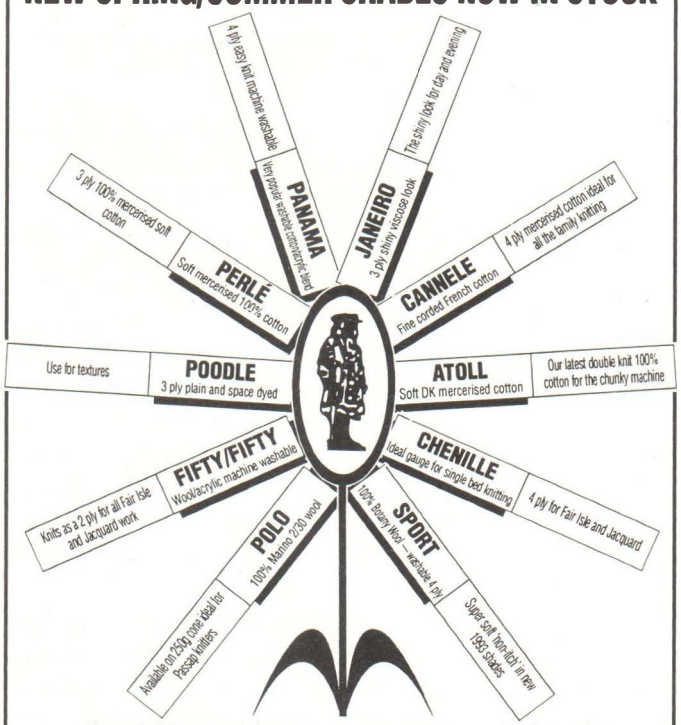
Machine knitters in the North East are being offered one of the best opportunities around to improve their skills. Courses are available at the School of Machine Knitting, which is part of the Textile Training Centre in Gateshead. It boasts what must rank as one of the country's best equipped and least expensive machine knitting schools, as well as offering the highest standard of tuition of its type in the region.

Tutor Wendy English carries out the instruction in pleasant surroundings equipped with 15 machines, including Brother electronics, ribbers and a Pfaff. Wendy, who has built up quite a reputation for her skills in machine knitting, holds both the CGLI 797 Creative Studies/Machine Knitting and the CGLI 730-7 FE Teacher Training Certificate. She is also in the final year of the In Service Certificate of Education FE.

Workshops start with an informal chat, then new students are shown around the knitting room. All students get handouts and an overview of the workshop topic, then after demonstrations of more difficult techniques the students start knitting, although Wendy is always there to assist and demonstrate.

The learning process is carried further through informal discussions and students complete review sheets so that the courses can be

NEW SPRING/SUMMER SHADES NOW IN STOCK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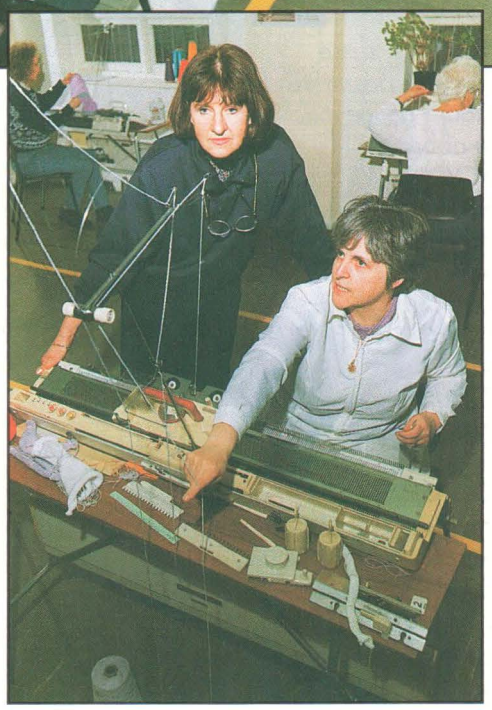


evaluated and standards maintained and improved.
The number of students on each course is carefully regulated so the students maximise the benefits from their day at the centre.
Classes currently on offer range from basic knitting for the complete beginner through to specialised workshops. Knitters can extend their knowledge in various skills, including cut and sew, necklines, creative patterning on the single and double bed, advance lace on the Brother machine,

the Textile Training •CENTRE•

DOMESTIC MACHINE KNITTING COURSES JUNE 92 - MARCH 93

Intarsia, Intarsia weave, weaving, basic ribber, advanced ribber and knitting to size.
Students can be simply machine owners who want to improve their skills, but more recently members of staff from local schools have started to take advantage of the courses. They need to extend their knowledge, as machine knitting is being incorporated into some GCSE textile courses.
At £8.50 a session, the courses and workshops compare favourably with others on offer elsewhere and they are exceptional in that machines are provided. There are also reductions if groups of sessions are booked. For instance, five sessions will cost only £34 and six sessions cost £42.50. It is also possible for knitting clubs to arrange group bookings on a specialist subject of their choice.
The Textile Training Centre is funded by Gateshead Council and the Tyneside TEC. Situated in Felling, it is only three quarters of a mile from the A1 at Gateshead, with ample free parking. It is also within five minutes walk of the Gateshead Stadium Metro stop.

For further information about the School of Machine Knitting at the Textile Training Centre contact them direct at Duncan Street, Gateshead NE8 3PQ. Tel: 091 478 6325.

R Reporting

Plain Sa

1

Lady's T-Shirt

***MACHINES**: These instructions are written for standard gauge machines with ribber*
***MACHINES WITHOUT RIBBER**: See page 113*
***YARN**: Worth Knitting 3/14s Combed Cotton (2 ply) used double throughout*
***FIBRE CONTENT**: 100% Cotton*
***COLOUR**: We used Arctic White (MC) and Rich Navy (C)*
***STOCKISTS**: To obtain this yarn, please write to Worth Knitting, Silvercrest House, Wesley Road, Armley, Leeds, W. Yorks LS12 1UH*

SIZES
To suit bust 86[91:96:101:106]cm.
Finished measurement 94[102:110:118:124]cm.
Length 71cm.
Sleeve seam 26cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all siz .

MATERIALS
Worth Knitting 3/14s Combed Cotton.
1 x 640g cone in MC.
Approx 50g in C.
Oddment of machine washable 4 ply gold lurex yarn for embroidery.

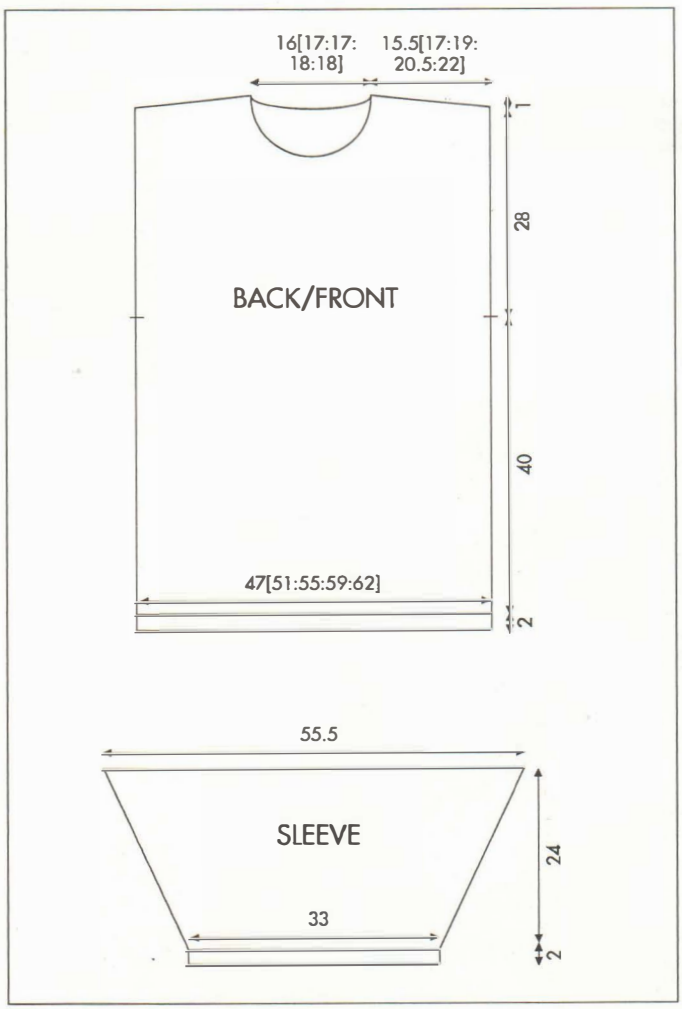
GARMENT WEIGHS
454g for size 96cm.

MAIN TENSION
Wash, dry and steam press tension swatch before measuring.
32 sts and 44 rows to 10cm measured over st st (tension dial approx 6).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 113.

NOTE
Yarn is used double throughout.
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

BACK
With RB in position, set machine for 1x1 rib. Push 150[163:176:189:199] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.
Using MC, cast on and K3 tubular rows.
Set RC at 000. Using MT-5/MT-5, K2 rows. Using MC, K until RC shows 10. Transfer sts to MB.
Set RC at 000. Using MT, K176 rows. Place a marker at each end for start of armholes. K until RC shows 300. CAR.
SHAPE NECK AND SHOULDERS
Using a separate length of MC, cast off the centre 40[43:44:45:45] sts. Using nylon cord, K 55[60:66:72:77] sts at left by hand taking Ns down into NWP. Cont on rem 55[60:66:72:77] sts at right for first side.
K1 row.
Set carriage to hold. Cast off 2 sts at neck edge and push 12[13:15:16:17] Ns at right to HP, K2 rows.



iling

2 Child's Short Sleeve Top

Instructions on opposite page

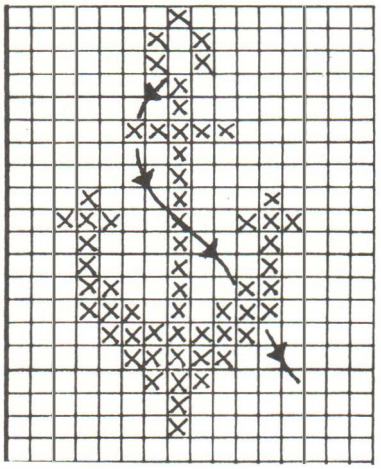
Cast off 1[2:2:2:2] sts at neck edge and push 12[13:15:16:17] Ns at right to HP, K2 rows.
Cast off 1[1:2:2:2] sts at neck edge and push 13[14:15:16:18] Ns at right to HP, K2 rows.
Cast off 1[1:2:1:1] sts at neck edge. Cancel hold. Using WY, K a few rows over the 50[54:60:65:70] shoulder sts and release from machine. Unravel nylon cord over sts at left.
Reset RC at 000.
Complete to correspond with first side, reversing shapings.

FRONT
Work as given for back until RC shows 264. CAR.
SHAPE NECK
Using a separate length of MC, cast off the centre 18[19:18:19:19] sts. Using nylon cord, K 66[72:79:85:90] sts at left by hand taking Ns down into NWP. Cont on rem 66[72:79:85:90] sts at right for first side.
K1 row. Cast off 2 sts at neck edge, K2 rows, 7 times.
Dec 1 st at neck edge, K2 rows, 2[4:5:6:7] times. 50[54:60:65:70] sts.
K until RC shows 299.
CAL
SHAPE SHOULDER
Set carriage to hold. Push 12[13:14:15:17] Ns at right to HP, K2 rows.
Push 12[13:14:16:17] Ns at right to HP, K2 rows.
Push 13[14:15:16:17] Ns at right to HP, K2 rows.
Cancel hold. Using WY, K a few rows over shoulder sts and release from machine.
Unravel nylon cord over sts at left. Reset RC at 264. Complete to correspond with first side, reversing shapings.

SLEEVES
With RB in position, set machine for 1x1 rib. Push 106 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.
Using C, cast on and K3 tubular rows.
Set RC at 000. Using MT-5/MT-5, K2 rows. Using MC, K until RC shows 10. Transfer sts to MB. Place a marker on the centre st. Set RC at 000. Using MT, inc 1 st at each end of every foll 3rd row, 35 times. 176 sts. K until RC shows 106. Mark the centre st and cast off.

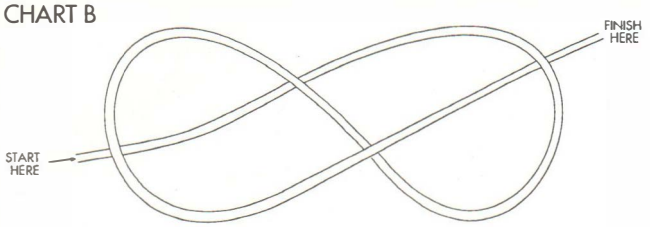
NECKBAND
Graft right shoulder seam tog.
With RB in position, set machine for 1x1 rib. Push 152[155:155:

CHART A



KEY:
1 square = 1 st and 1 row
× = cross stitch worked over 1 st using 2 strands of C
= chain stitch in gold lurex yarn worked in direction of arrows

CHART B



Using gold lurex yarn, chain stitch knot of rope going under or over as indicated

158:158] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.
Using MC, cast on and K3 tubular rows.
Set RC at 000.
Using MT-3/MT-3, K3 rows.
Using MT-3•/MT-3•, K3 rows.
Using MT-3••/MT-3••, K3 rows.
Using C and MT-4/MT-4, K6 rows.
Using MC and MT-3••/MT-3••, K3 rows.
Using MT-3•/MT-3•, K3 rows.
Using MT-3/MT-3, K3 rows.
Transfer sts to MB. Pick up loops from first tubular row and hang on to corresponding Ns. Using MT-1, K1 row.
With right side facing, hang neck edge evenly on to Ns. K1 row.
Using MT, K3 rows.
Using WY, K a few rows and release from machine.

TO MAKE UP
Graft rem shoulder seam tog. Join neckband seam. Backstitch last row of neckband in position to right side of garment.
Remove WY.
Sew in sleeves between markers and matching centre marker to shoulder seam.
Join side and sleeve seams.
Following Chart A and using 2 strands of C, cross stitch an anchor approx 15 rows up from rib on sleeves. Use marker to position anchor in centre of sleeve. Using gold lurex yarn, chain st rope, foll direction indicated on Chart A on right sleeve, reversing direction on left sleeve.
Using the same technique, embroider 8 evenly spaced anchors across lower edge of front approx 15 rows up from welt. Rep on back reversing direction of ropes.
Foll Chart B, embroider two figure of eight knots under anchor of each sleeve and one between but below anchors on front and back. Note carefully where stitches are worked under and over to create a true knot.
Wash garment. Block out to correct size and shape and leave to dry. Steam press on wrong side.

2

Child's Short Sleeve Top

***MACHINES**: These instructions are written for standard gauge machines with ribber*
***MACHINES WITHOUT RIBBER**: See page 113*
***YARN**: Worth Knitting 3/14s Combed Cotton (2 ply) used double throughout*
***FIBRE CONTENT**: 100% Cotton*
***COLOUR**: We used Arctic White (MC) and Rich Navy (C)*
***STOCKISTS**: To obtain this yarn, please write to Worth Knitting, Silvercrest House, Wesley Road, Armley, Leeds, W. Yorks LS12 1UH*

SIZES
To suit chest 61[66:71]cm.
Finished measurement 67[73:79]cm.
Length 38[46:46]cm.
Sleeve seam 13[14:15]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Worth Knitting 3/14s Combed Cotton.
1x 640g cone in MC.
Approx 50g in C.
Oddments of machine washable gold lurex 4 ply yarn.

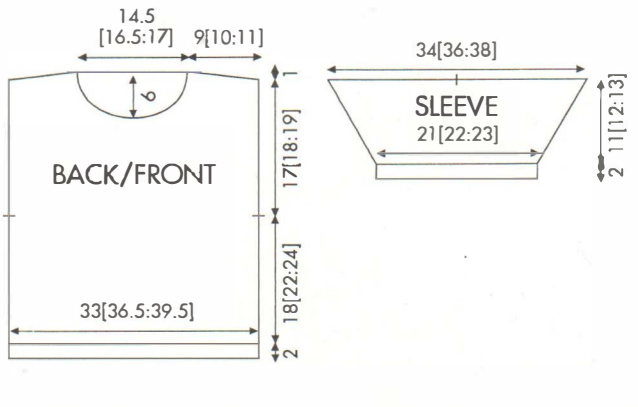
GARMENT WEIGHS
180g for size 66cm.

MAIN TENSION
Wash, dry and steam press tension swatch before measuring.
32 sts and 44 rows to 10cm measured over st st (tension dial approx 6).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 113.

NOTE
Yarn is used double throughout.
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

BACK
With RB in position, set machine for 1x1 rib. Push 106[117:127] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.
Using C, cast on and K3 tubular rows.
Set RC at 000. Using MT-5/MT-5, K10 rows. Transfer sts to MB.
Set RC at 000. Using MC and MT, K15 rows.
Using C, K10 rows. RC shows 50.
Using MC, K until RC shows 80[97:106].
Place a marker at each end for start of armholes. K until RC shows 154[176:190]. CAR.
SHAPE SHOULDERS
Set carriage to hold. Push 15[16:18] Ns to HP at opposite side to carriage, K1 row, 4 times.
Using WY, K a few rows over rem 46[53:55] neck sts and release from machine.
Return 30[32:36] Ns at right from HP to UWP.
Using WY, K a few rows and release from machine.
Rep over rem 30[32:36] shoulder sts at left.



Plain Sailing

FRONT
Work as given for back until RC shows 128[150:164]. CAR.

SHAPE NECK
Using a separate length of yarn, cast off the centre 26[27:27] sts. Using nylon cord, K 40[45:50] sts at left by hand taking Ns down into NWP. Cont on rem 40[45:50] sts at right for first side.
K1 row. Dec 1 st at neck edge on every row, 10[13:14] times. 30[32:36] sts.
K until RC shows 154[176:190]. CAL.

SHAPE SHOULDER
K1 row. Set carriage to hold. Push 15[16:18] Ns at right to HP, K2 rows.
Cancel hold. Using WY, K a few rows and release from machine. Unravel nylon cord over sts at left. Reset RC at 128[150:164]. Complete to correspond with first side, reversing shapings.

SLEEVES
With RB in position, set machine for 1x1 rib. Push 67[70:73] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.
Using C, cast on and K3 tubular rows.
Set RC at 000. Using MT-5/MT-5, K2 rows.
Using MC, K8 rows. Transfer sts to MB.
Set RC at 000. Using MT, K4 rows. Place a marker on centre st for position of anchor.
Inc 1 st at each end of next and every foll alt row, 21[22:24] times. 109[114:121] sts.
K until RC shows 48[53:57]. Mark centre st and cast off.

NECKBAND
Graft one shoulder seam tog.
With RB in position, set machine for 1x1 rib. Push 120[120:124] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.
Using MC, cast on and K3 tubular rows.
Set RC at 000.
Using MT-3/MT-3, K3 rows.
Using MT-3•/MT-3•, K3 rows.
Using MT-3••/MT-3••, K3 rows.
Using C and MT-4/MT-4, K6 rows.
Using MC and MT-3••/MT-3••, K3 rows.
Using MT-3•/MT-3•, K3 rows.
Using MT-3/MT-3, K3 rows.
Transfer sts to MB. Pick up loops from first row of tubular knitting and hang on to corresponding Ns. Using MT, K1 row.
With right side facing, hang back neck over rem Ns. K1 row.
Using MT+1, K3 rows. Using WY, K a few rows and release from machine.

TO MAKE UP
Graft rem shoulder seam tog.
Join neckband seam.
Sew in sleeves between markers matching centre marker to shoulder seam.
Join side and sleeve seams.
Foll Chart A as given for Lady's T-shirt, pattern 1 on page 13 and using 2 strands of C, embroider anchor at centre of each sleeve approx 5 rows up from rib. Using gold lurex yarn and chain stitch embroider rope on right sleeve in direction indicated in Chart A. Reverse direction on left sleeve.
Embroider one anchor with rope on front of top in desired position.
Wash garment. Block out to correct size and shape and leave to dry. Steam press on wrong side.

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Theobald Sewing Machines
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LU1 5AB 0582 24644

BERKSHIRE
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Unit 7, Viables Craft Centre,
Harrow Way, Basingstoke
RG22 4BU 0256 29229

CAMBRIDGESHIRE
Miles of Yarn
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St Neots, Huntingdon
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Page Two
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Middlesbrough 0642 247863

CO. DURHAM
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24 Stockton Road, Sunderland
SR2 7AQ 091-565 5007

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Truro 0872 560591

Tim Cox Knitting
Owls Wood, Old Mill,
Callington 0579 370714

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CA28 7EU 0946 63091

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Moxham Court, Silver Street,
Barnstable 0271 72830

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175 Queen Street,
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Abercynon Knit Centre
7 Margaret Street,
Abercynon 0443 740891

MIDDLESEX
Sewfine Knit & Sew Centre
226 High Street,
Uxbridge 0895 252263

NORFOLK
Central Norfolk Knit Centre
16 Church Street, East Dereham
NR19 1DN 0362 694744

NOTTINGHAMSHIRE
Ollerton Machine Knit Centre
7 Rufford Avenue,
New Ollerton,
Newark 0623 860366

SHROPSHIRE
RKM Wools Ltd
30 Cross Street,
Oswestry 0691 654235

RKM Wools Ltd
16 Mardol Gardens,
Shrewsbury 0743 245623

SOUTH HUMBERSIDE
Threads and Yarns
159 Brereton Avenue,
Cleethorpes 0472 698108

STAFFORDSHIRE
Parkside Knitting Centre
Unit 11, Parkside Ave, Stafford
ST16 1TQ 0785 43104

RKM Wools Ltd
12a Princes Street,
Stafford 0785 53631

Sky Knitting Yarns
11 Albion Street,
Rugeley 0889 576551

SUFFOLK
Jeans Machines Plus
91 St Johns Street,
Bury St Edmonds 0284 702022

Smith Knits
243 Nacton Road,
Ipswich 0473 727645

SUSSEX
Flimwell Knit & Sew
Hollands Farm, High Street,
Flimwell,
Nr Wadhurst 0580 87316

Forest Yarns & Fabrics
Wrens Warren,
Hartfield 0892 770321

TYNE & WEAR
Sew & Knit Centre
6 Whitecross Way,
Eldon Square, Newcastle
NE1 7XL 091-232 0280

Star Attractions
Mobile Knitwear, Brembridge,
Broomhill, Hetton le Hole
DH5 9PT 091-526 2293

WEST MIDLANDS
Bonnie's Wools
1273 Bristol Road South,
Northfield, Birmingham
B31 2SP 021-475 1691

Junes Coned Yarns
1128 Stratford Road,
Hall Green, Birmingham
B28 8AE 021-777 1090

RKM Wools Ltd
32 Wulfrun Way,
Wolverhampton 0902 26829

Silver Court Yarns
3 Silver Court, High Street,
Brownhills 0543 360232

The Sewing Box
26 Queens Square,
Sandwell Centre,
W. Bromwich 021-553 0193

Zoar Machine Knitting Centre
43A Zoar Street, Lower Gornal,
Dudley 0384 239211

YORKSHIRE
Cones and Things
36B Shambles Street,
Barnsley 0226 288656

Knitknacks
908 Ecclesall Road,
Sheffield 0742 678488

Northern Knitting Machines
8 Wood Farm Lane,
Brockholes, Huddersfield
HD7 7AW 0484 665248

SCOTLAND
*** Drummond Wools**
79/81 Haymarket Terrace,
Edinburgh 031-313 1002

Knitting Machine Centre
61 King Street, Glasgow
G1 5RA 041-552 3431

WALES
RKM Wools Ltd
75 Foregate Street,
Chester 0244 347797

RKM Wools Ltd
St Davids Square,
Mold 0352 753064

RKM Wools Ltd
36/39 Chester Street,
Wrexham 0978 291368

Sew & Knit Machine Centre
21 Queen Street, Rhyl,
Clwyd 0745 336055

NORTHERN IRELAND
All Yarns Store
Jerusalem Farm, 21 Cogry Rd,
Ballyclare, Co Antrim
BT39 9JG 09603 22452

EIRE
Munster Knit and Sew Centre
Lotabeg, Mayfield, Cork,
Eire 21 500102

ORKNEY ISLES
Orcadian Crafts
8 Bridge Street, Kirkwall
KW15 0856 872846

STOCKISTS MARKED with * OFFER a MAIL ORDER SERVICE
A FREE SHADE CARD is available on request from:
BSK Ltd, Murdock Road, Bedford MK41 7LE (0234) 217096

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3

Tunic Top

***MACHINES**: These instructions are for Passap/Pfaff Duomatic or Electronic 6000 machines*
***YARN**: Bramwell Savannah (knits as 4ply)*
***FIBRE CONTENT**: 100% Cotton*
***COLOUR**: We used White (MY)*
***STOCKISTS**: If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co Ltd, Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU*

SIZES
To suit bust 86[91:96:101:106]cm.
Finished measurement 101[106:112:117:122]cm.
Length 70[70:73:73:74.5]cm.
Sleeve seam 17[17:18.5:18.5:20]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Bramwell Savannah.
1[1:1:1:2] x 500g cone in MC.
3 buttons.

GARMENT WEIGHS
430g for size 91cm.

MAIN TENSION
Wash, dry and steam tension swatch before measuring.
40 sts = 16cm and 40 rows = 9.1cm measured over patt (tension dial approx $6\frac{1}{4}/2\frac{1}{2}$).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 113.

NOTE
Neckline is shaped using the cut and sew method.
Purl side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE
Keep work evenly weighted throughout.

DUOMATIC MACHINES
Arrange Ns and pushers as shown in Diagram 1.
Handle down. Black strippers.
Set locks on $\frac{N}{AX\leftarrow}$, SS $6\frac{1}{4}/2\frac{1}{2}$, K2 rows.
Set locks on $\frac{N}{AX}$, K2 rows.
Set locks on $\frac{N}{N}$, K4 rows.

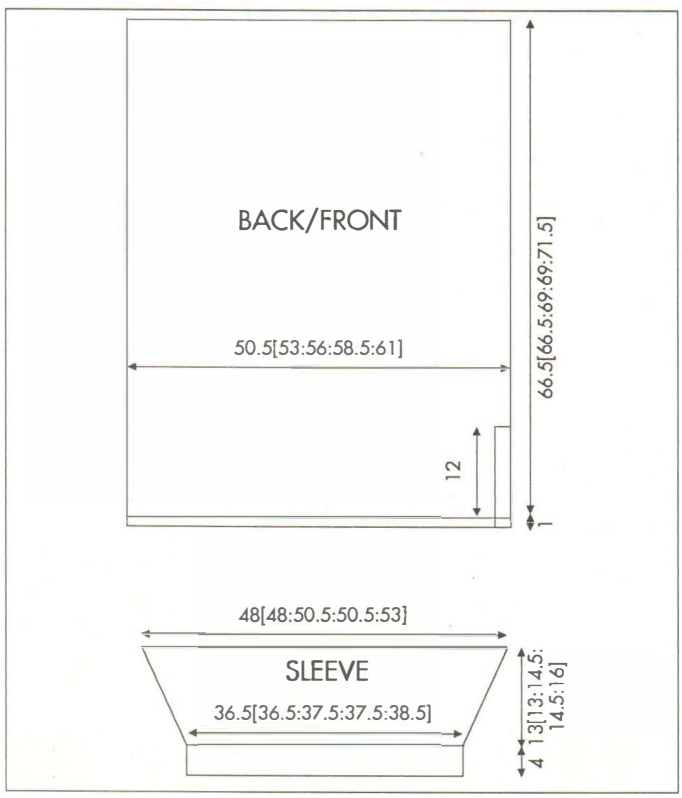


DIAGRAM 1

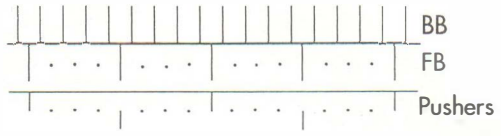
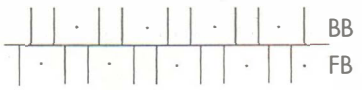


DIAGRAM 2



Handle down. Orange strippers

Rack one turn to the left. $\frac{N}{N}$, SS 4/4, K1 row

$\frac{CX}{CX}$, K2 rows

Rack one turn to the right. $\frac{N}{N}$, K1 row

Rep these 8 rows throughout.

ELECTRONIC 6000 MACHINES
Program console as folls:
Cast On — 4.
St Patt A — self drawn card.
Knit Tech — 138.
There is not a technique number that corresponds exactly to the method used. Program as above and then foll instructions given.
The lock RC and the console RC will not always agree. All RC counts given refer to the lock RC.

BACK
Push 114[120:126:132:138] Ns on FB and corresponding Ns on BB to WP.
* Work as folls:

DUOMATIC MACHINES
Arrange Ns as shown in Diagram 2. Using WY, work cast on as given in Diagram 2 and K10 rows.
Using MY, work cast on again.
Set RC at 000. Using SS 4/4, K4 rows. Transfer sts to BB.
Working from centre outwards. Arrange Ns and pushers for patt.
Set RC at 000. SS $6\frac{1}{4}/2\frac{1}{2}$, $\frac{N}{N}$, K2 rows.
Beg with 2 rows $\frac{N}{AX}$, work in patt.

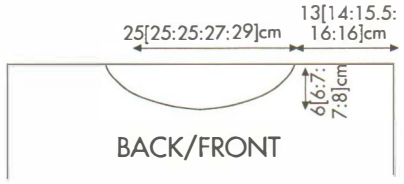
ELECTRONIC 6000 MACHINES
Using WY, SS 4/4, work Cast On 4 and K10 rows.
Using MY, work Cast On again.
Set RC at 000. $\frac{N}{N}$, K4 rows.
Transfer sts to BB.
Engage St Patt A. When RC 0 shows in display, take groups of 3 pushers in UWP and corresponding 3 Ns on FB out of work (Ns will now be arranged as shown in Diagram 1). If necessary use racking handle to ensure FB Ns are evenly positioned within the width of BB Ns. Black strippers.
Set RC at 000. Set locks on $\frac{N}{N}$, SS $6\frac{1}{4}/2\frac{1}{2}$, K2 rows. Set front lock on KX and cont in patt.

BOTH MACHINES
RC shows 2 *.
K until RC shows 52. Place a marker at left edge. K until RC shows 292[292:304:304:316].
Transfer sts to BB and cast off.

FRONT
Push 114[120:126:132:138] Ns on FB and corresponding Ns on BB to WP. Return 8 Ns at right to NWP on both beds. Work as given for back from * to *.
K until RC shows 52.
Keeping N sequence correct, cast on 8 sts at right edge. 114[120:126:132:138] sts.
Now complete as given for back to end.

SLEEVES
Push 82[82:84:84:86] Ns on FB and corresponding Ns on BB to WP. Work as given for back from * to * but working 16 rows of rib before transferring to pattern.

DIAGRAM 3 BACK AND FRONT NECKLINE ALIKE



Shape sides by inc 1 st at each end of every foll 4th row, 13[13:15:15:17] times.
108[108:114:114:120] sts.
K until RC shows 72[72:80:80:88].
Transfer sts to BB. Mark the centre st and cast off.

Before cont, mark front and back neckline as shown in Diagram 3. Using a suitable stitch on sewing machine or overlocker, stitch along line and cut away excess.

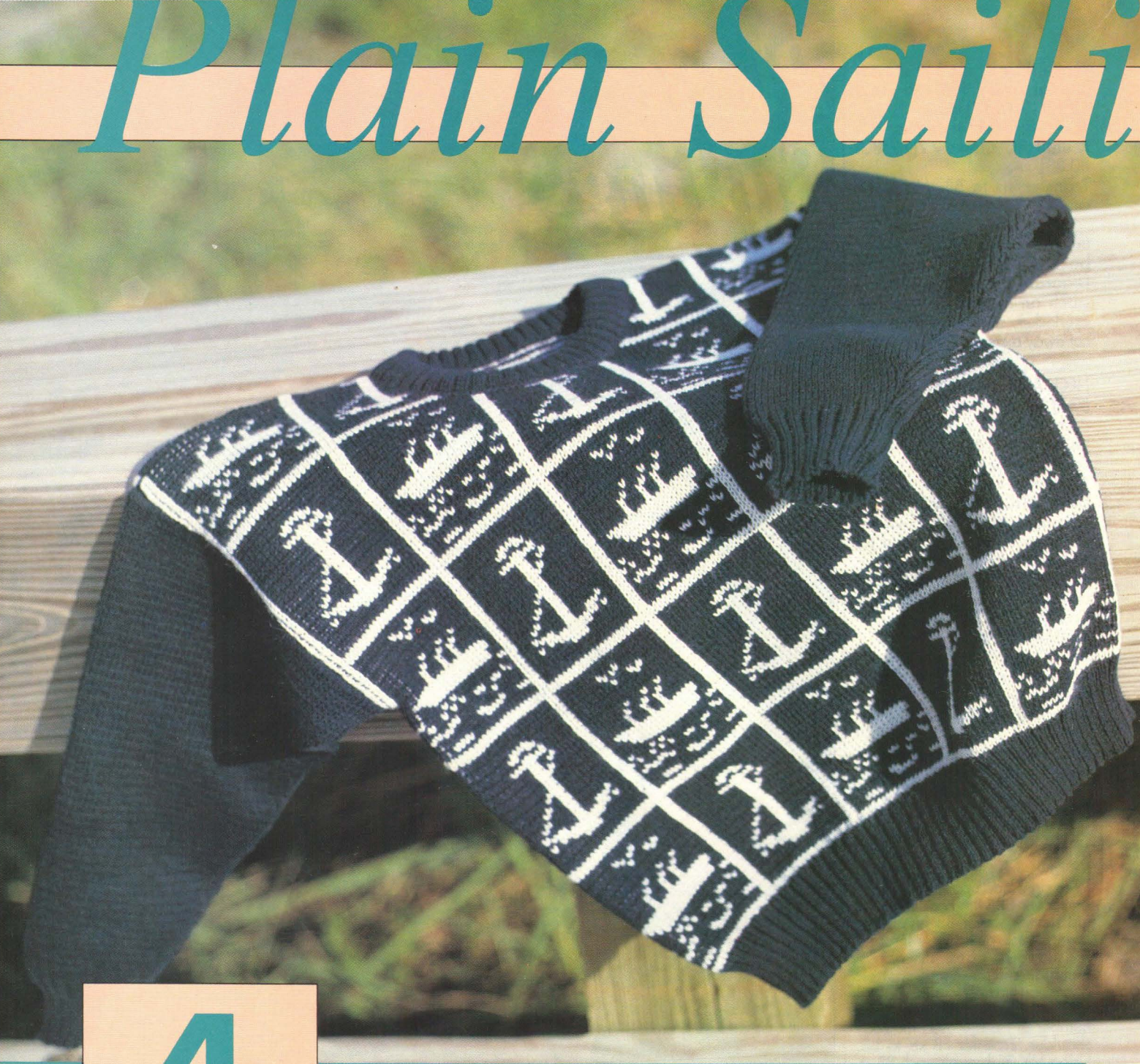
NECK AND SHOULDER BAND (KNIT TWO)
Push 120[129:135:147:159] Ns on FB and corresponding Ns on BB to WP.
** Work as folls:
DUOMATIC MACHINES
Arrange Ns as shown in Diagram 2. Using MY and SS 4/4, work cast on.
ELECTRONIC 6000 MACHINES
Using MY and SS 4/4, work Cast On 4.
BOTH MACHINES
Set RC at 000. ** K18 rows. Transfer sts to FB. Black strippers.
Set locks on $\frac{GX}{N}$, SS -/6, K1 row.
Bring corresponding Ns on BB to WP. Set locks on $\frac{N}{N}$, SS 4/4, K1 row.
Set locks on $\frac{CX}{CX}$, SS 6/6, K8 rows.
With right side uppermost, place back over BB with neckline edge just hanging over BB Ns. Using orange tool, pull BB Ns through top edge of back just above machine stitching and cast off edges. Ensure neckline is central to band and that the same number of Ns are used for each shoulder. Transfer FB sts to BB. Using MY, K through each BB st. Carefully bring work forward and place over FB. Cast off using latch tool method.
Rep for front.

VENT BAND (KNIT TWO)
Push 28 FB Ns and corresponding BB Ns to WP. Work as given for neckband from ** to **.
K16 rows.
Set locks on $\frac{GX}{N}$, K4 rows. Break yarn.
Set locks on $\frac{N}{GX}$, K4 rows.
Attach to side of front from cast on edge to cast on sts using the same method as used for neck and shoulder band.
Work second piece, knitting only 8 rows of rib and attaching to side of back from cast on edge to marker.

Plain Sailing

TO MAKE UP
Wash and dry all pieces. With wrong side facing, block pieces out to correct measurements and steam press.
Overlapping front over back, attach cast on edge of back shoulder band to last row of front shoulder band at seaming.
Matching centre marker to centre of shoulder band, sew in sleeves.
Join side and sleeve seams.
Overlapping front over back, stitch vent bands neatly in place at top edge.
Attach buttons stitching through both layers of fabric.

Plain Sail



4

Child's Jacquard Sweater

MACHINES: *These instructions are written for standard gauge electronic machines with ribber. We used a Knitmaster 550 with ribber*

YARN: *Christiana Braemar 2/30s used double throughout and knits as 3 ply*

FIBRE CONTENT: *80% Acrylic, 20% Wool*

COLOUR: *We used Navy (MC), White (C)*

STOCKISTS: *To obtain this yarn, please write to Christiana Wools, Whitton View, Leintwardine, Craven Arms, Shropshire SY7 0LS*

SIZE
To suit chest 66-71cm.
Finished measurement 80cm.
Length 50cm.
Sleeve seam 38.5cm.

MATERIALS
Christiana Braemar 2/30s.
1 x 500g cone in MC.
1 x 500g cone in C.

GARMENT WEIGHS
178g.

MAIN TENSION
31 sts and 63.5 rows to 10cm measured over Jacquard patt (tension dial approx 3••/4•• =MT/MT+1).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 113.

NOTE
Neckline is shaped using the cut and sew method.
Measurements given are those of finished garment and should not be used to measure work on the machine.

JACQUARD PATTERN
Fill in mylar sheet before starting to knit.
N1 cam between N12 and N13 at left of centre '0'.
2nd, 3rd and 8th light on.
Width — 48.

BACK AND FRONT ALIKE
With RB in position, set machine for 2x1 rib. Push 62 Ns at left and right of centre '0' on MB to WP. 124 Ns. Push corresponding Ns on RB to WP. Arrange Ns for 2x1 rib. CAR.
* Using MC, cast on and K3 tubular rows.
Set RC at 000. Using MT-2•/MT-1•, K33 rows.
Bring intermediate Ns on both beds to WP. K2 tubular rows.
Set machine for FNR. Using MT/MT+1, K1 row *.
Set RC at 000.
Insert pattern sheet and program

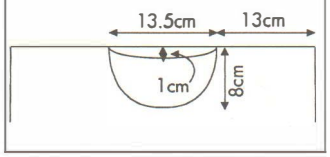
ng

for Jacquard patt.
Inspection light on. Using C, K2 rows.
Inspection light off. Using MC, K1 row. CAL.
Using C, K2 rows.
Using MC, K2 rows.
Rep these last 4 rows until RC shows 288. Cast off.

SLEEVES
With RB in position, set machine for 2x1 rib.
Push 28 Ns at left and right of centre '0' on MB to WP. 56 Ns.
Push corresponding Ns on RB to WP. Arrange Ns for 2x1 rib.
CAR.
Work as given for back from * to *.
Set RC at 000. Program machine for plain Jacquard knitting using MC throughout, inc 1 st at each end of every foll 7th row, 30 times. 116 sts.
RC shows 210. Mark centre st. Cast off.

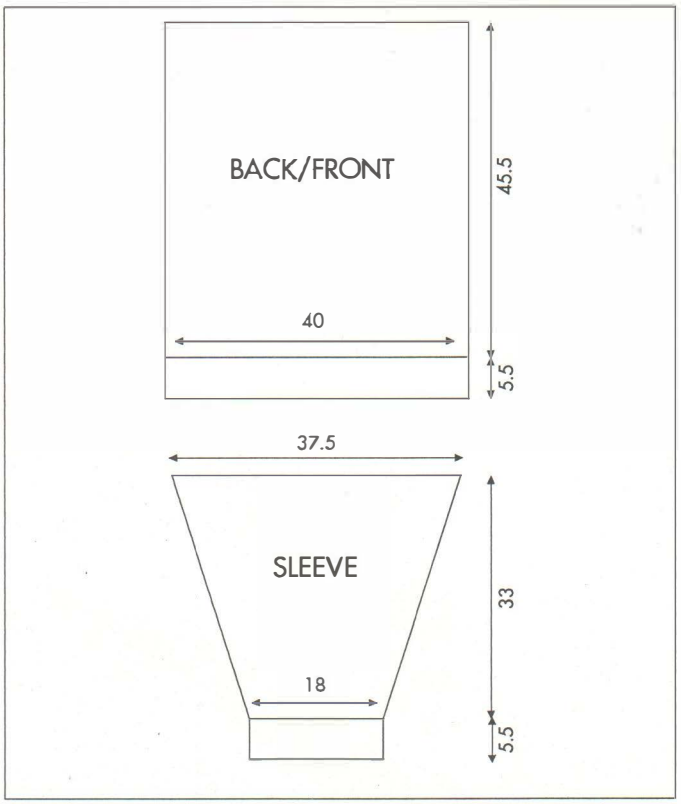
NECKBAND
With RB in position, set machine

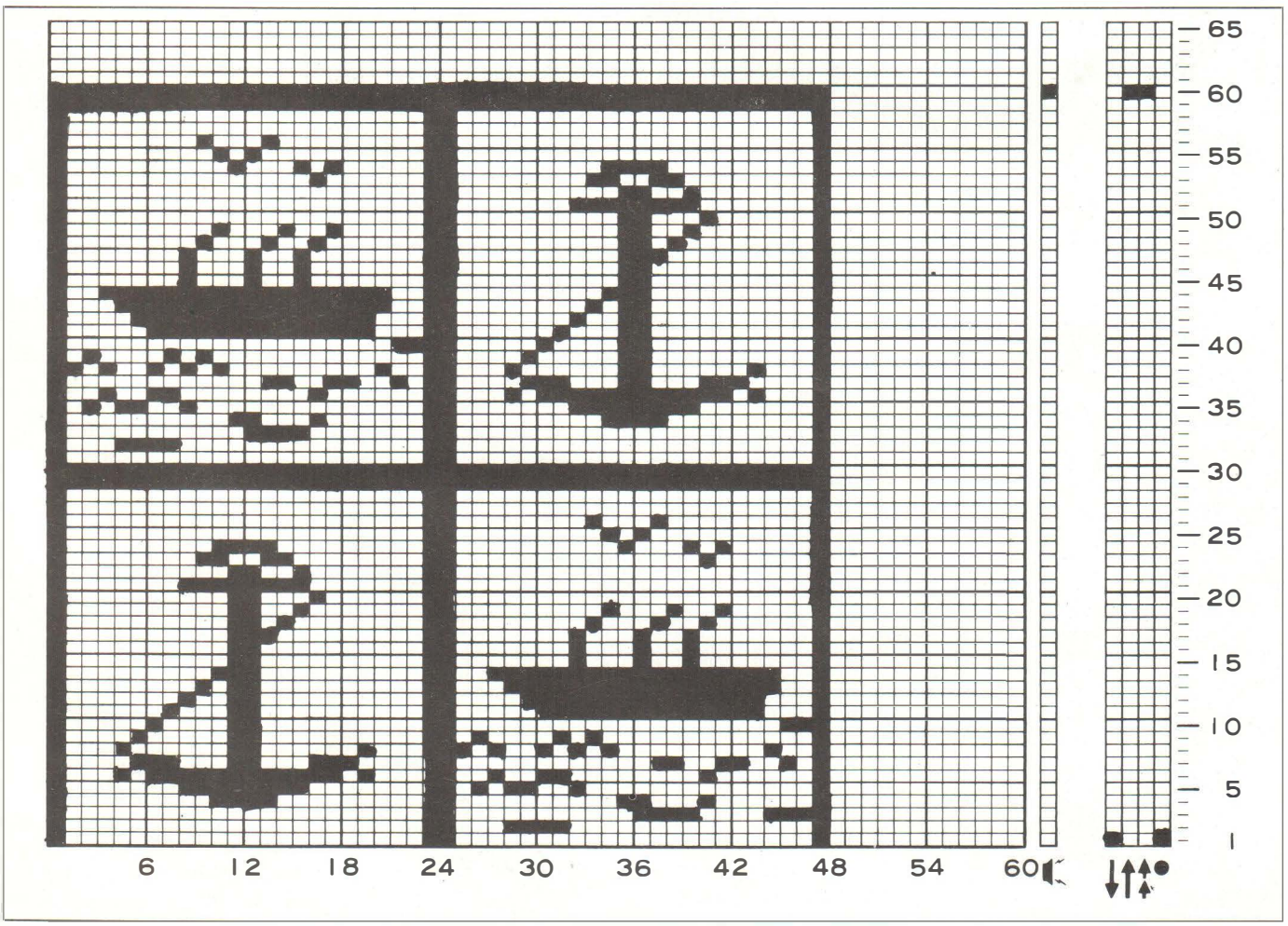
DIAGRAM 1



for 2x1 rib. Push 137 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x1 rib.
Using MC, cast on and K3 tubular rows.
Set RC at 000.
Using MT-1••/MT-••, K4 rows.
Using MT-2•/MT-1•, K4 rows.
Using MT-2/MT-1, K4 rows.
Using MT-1••/MT-••, K1 row.
Using MT-2/MT-1, K4 rows.
Using MT-2•/MT-1•, K4 rows.
Using MT-1••/MT-••, K4 rows.
Transfer sts to MB.
Using MT+2•, K2 rows.
Using WY, K a few rows and release from machine.

TO MAKE UP
Block pieces out to correct measurements and steam. Do not allow iron to touch fabric.
Mark front and back neckline as shown in Diagram 1. Stitch along lines and cut away excess.
Join shoulder seams. Join neckband seam.
Pin neckband in place to right side of garment. Backstitch in position through open loops of last row worked in MC. Remove WY.
Fold neckband in half to inside enclosing raw neck edge completely. Slip stitch neatly in place.
Sew in sleeves matching centre marker to shoulder seam.
Join side and sleeve seams.





5

Lady's Suit

***MACHINES**: These instructions are written for standard gauge machines without ribber*
***YARN**: Brockwell 4 ply Botany Wool (3 x 2/22)*
***FIBRE CONTENT**: 100% Wool*
***COLOUR**: We used Navy (MC) and White (C)*
***STOCKISTS**: To obtain this yarn, please write to Brockwell Yarns, S & J Andrews (WY) Ltd, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, W. Yorks HX6 3LZ*

SIZES
TOP
To suit bust 86[91:96:101:106]cm.
Finished measurement 94[99:104:109:114]cm.
Length 63[63.5:65:66.5:67]cm.
Sleeve seam 43[43.5:44:44.5:46]cm.
SKIRT
To suit hip 91[96:101:106:111]cm.
Finished measurement 96[101:106:111:116]cm.
Skirt length 58.5[59:59.5:60:60.5]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Brockwell 4 ply Botany Wool.
650[700:700:750:800]g in MC.
100g in C.
5 buttons to cover.
Waist length of elastic.
Small piece of iron-on interfacing.

GARMENT WEIGHS
Top: 502g for size 96cm.
Skirt: 296g for size 101cm.

MAIN TENSION
Wash, dry and press tension

Suitable

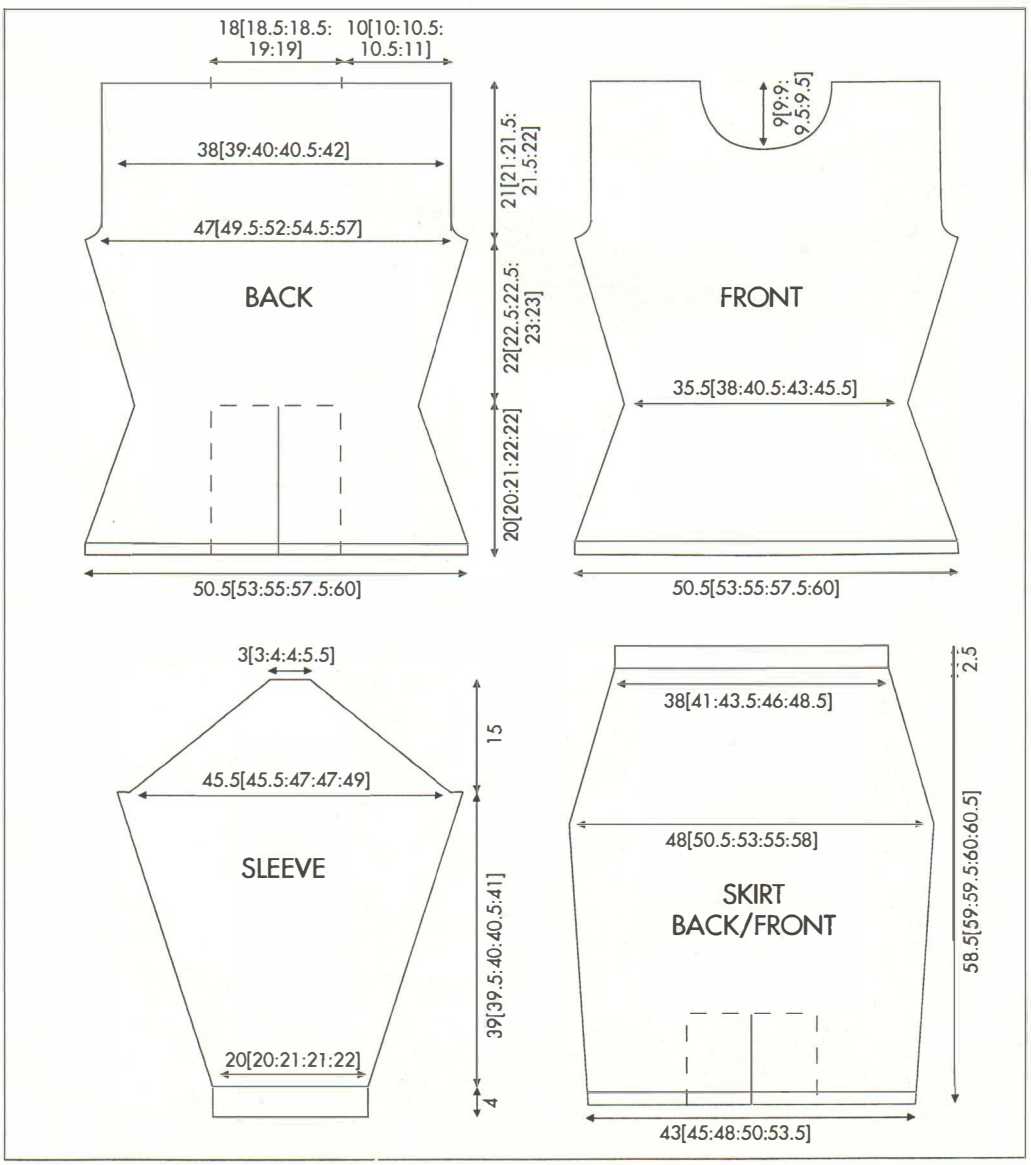
swatch before measuring.
33 sts and 44 rows to 10cm measured over st st (tension dial approx 6).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 113.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

TOP
FRONT
PEPLUM
Push 83[87:91:95:99] Ns at left and right of centre '0' to WP. 166[174:182:190:198] Ns.
Using WY, cast on and K a few rows ending CAR.
** Set RC at 000. Using C and MT-3, K20 rows. Pick up loops from first row worked in C and hang on to corresponding Ns to make hem.
Set RC at 000. Using MC and MT, K4 rows. Change to C.
SIZES 101[106]cm ONLY
Dec 4 sts as folls: Place 2 sts on to N 45 at left and right of centre '0'. Move work inwards. Dec 1 st, 2 sts in at each end. 186[194] sts.
ALL SIZES
K4 rows.
Using MC, K 0[0:4:3:3] rows. RC shows 8[8:12:11:11].
* Dec 4 sts as folls: Place 2 sts on to N 35[40:40:45:45] at left and right of centre '0'. Move work inwards. Dec 1 st, 2 sts in, at each end *. 162[170:178:182:190] sts.
K 6[6:6:7:7] rows.
Rep from * to * on next and every foll 6th[6th:6th:7th:7th] row, 11[11:11:10:10] times and there are 118[126:134:142:150]sts. K until RC shows 80[80:84:88:88]. CAR **.
BODY SECTION
Set RC at 000. Using MT-2, K5 rows. Using MT, inc 1 st at each end of next and every foll 5th row, 19 times in all.
156[164:172:180:188] sts.
K until RC shows 98[100:100:102:102].
SHAPE ARMHOLES
Cast off 6[6:7:7:8] sts at beg of next 2 rows.
Dec 1 st at each end of every row, 9[12:13:16:17] times.
126[128:132:134:138] sts.
K until RC shows 150[152:154:154:156]. CAR.
SHAPE NECK
Using WY, K a few rows over the centre 20 sts and release from machine. Set carriage to hold. Push rem 53[54:56:57:59] Ns at left to HP. Cont over rem 53[54:56:57:59] sts at right for first side.
Dec 1 st at neck edge on every row, 20[21:21:22:22] times. 33[33:35:35:37] sts.
K until RC shows 190[192:194:196:198]. Cast off.
Cancel hold. Reset RC at 150[152:154:154:156].
Working over rem sts at left, complete to correspond with first side, reversing shapings.

BACK
PEPLUM
LEFT SECTION
Push 83[87:91:95:99] Ns at left and 12 Ns at right of centre '0' to WP. Return the 12th N in from right edge to NWP.
*** Using WY, cast on and K a few rows ending CAR. Work as given for front from ** to ** but dec only 2 sts each time at **left** of centre '0'.
RC shows 80[80:84:88:88]. 71[75:79:83:87] sts.
Using WY, K a few rows and release from machine ****
RIGHT SECTION
Push 83[87:91:95:99] Ns at right and 12 Ns at left of centre '0' to WP. Return the 12th N in from left edge to NWP.
Work as given for left section from **** to ****, reversing shapings to right of centre '0'.
Using double ended knitting needle, remove 11 sts at left edge from Ns, fold back along ladder line and hang on the next 11 Ns at right.
Push 59[63:67:71:75] Ns at left of centre '0' to WP. With wrong side facing, hang last row of left section on to Ns, folding back first 11 sts at right again along ladder line. 118[126:134:142:150] sts. CAR.



BODY SECTION
Set RC at 000. Using MT-2, K5 rows. Using MT, inc 1 st at each end of next and every foll 5th row, 19 times in all. 156[164:172:180:188] sts.
K until RC shows 98[100:100:102:102]. CAR.
SHAPE ARMHOLES
Cast off 6[6:7:7:8] sts at beg of next 2 rows.
Dec 1 st at each end of every row, 9[12:13:16:17] times. 126[128:132:134:138] sts.
K until RC shows 190[192:194:196:198].
Cast off 33[33:35:35:37] sts at beg of next 2 rows. 60[62:62:64:64] sts rem. Mark centre st.
Using WY, K a few rows and release from machine.

SLEEVES
Push 66[66:70:70:74] Ns to WP. Using WY, cast on and K a few rows ending CAR.
Set RC at 000. Using C and MT-3, K30 rows.
Using MC, K5 rows.
Using C, K5 rows. Pick up loops from first row worked in C and hang on to corresponding Ns to make hem.
Set RC at 000. Using MC and MT, shape sides by inc 1 st at each end of every foll 4th row, 42[42:43:43:44] times. 150[150:156:156:162] sts.
K until RC shows 172[174:176:178:180].
SHAPE TOP
Cast off 6[6:7:7:8] sts at beg of next 2 rows.
Cast off 2 sts at beg of every row, 64 times. 10[10:14:14:18] sts. RC shows 238[240:242:244:246]. Cast off.

NECKBAND
Join right shoulder seam.
Push 148[152:152:156:156] Ns to WP. With wrong side facing, hang back neck over 60[62:62:64:64] Ns, side neck over 34[35:35:36:36] Ns, centre front over 20 Ns and rem side neck over 34[35:35:36:36] Ns.
Set RC at 000. Using C and MT, K4 rows.
Using MC, K4 rows.
Reducing tension by one dot on every row, K until RC shows 20.
Using MT-4, K1 row.
Inc tension by one dot on every row, K until RC shows 33.
Using MT, K until RC shows 40. Cast off loosely.

MOCK BUTTON BAND
Push 152[154:156:158:160] Ns to WP.
Using WY, cast on and K a few rows.
Set RC at 000. Using MC and MT-1, K until RC shows 28.
Pick up loops from first row worked in MC and hang on to corresponding Ns to make hem.
K1 row.
Using WY, K a few rows and release from machine.

BOW
MAIN SECTION
Push 100 Ns to WP. Using MC, cast on by hand.
Set RC at 000.
Using MT-1, K6 rows.
Using C, K until RC shows 14.
Using MC, K until RC shows 26.
Using C, K until RC shows 34.
Using MC, K until RC shows 40.
Cast off.
CENTRE SECTION
Work as given for main section but over 26 sts.

TO MAKE UP
Wash and dry pieces.
With wrong side facing, block pieces out to correct measurements and steam press.
Using MC, latch up ladder on right side of centre back vent.
Join rem shoulder and neckband seam.
Fold neckband in half to inside and slip stitch in place.
Place mock button band along centre back from top of vent to finish of neckband. Backstitch in place through open loops of last row worked in MC. Remove WY. Finish ends of band.
Sew in sleeves. Join side and sleeve seams.
Join selvedge edges of main bow section tog. Wrap centre section around middle of main bow section. (All joins should be in the centre and at back of bow). Stitch bow securely in place at top of vent.
BUTTONS
Knit a piece of st st fabric, 20 sts x 150 rows using MC and MT-4. Attach iron-on interfacing to purl side. Make 5 covered buttons following the manufacturer's instructions. Attach evenly to mock button band stitching through all layers of fabric.

SKIRT
FRONT
Push 142[150:158:166:176] Ns to WP. Using WY, cast on and K a few rows ending CAR.
* Set RC at 000. Using C and MT-3, K20 rows. Pick up loops from first row worked in C and hang on to corresponding Ns to make hem.
Set RC at 000. Using MC and MT, K4 rows.
Using C, K4 rows.
Using MC, K until RC shows 20[22:22:20:22] *. Inc 1 st at each end of next and every foll 20th row, 8 times in all. 158[166:174:182:192] sts.
*** K until RC shows 168[175:179:181:178].
Dec 1 st at each end of next and every foll 5th row, 16[15:15:15:16] times in all. 126[136:144:152:160] sts. K until RC shows 248[250:254:256:258].
WAISTBAND
Using MC and nylon cord, K1 row. Using MC only and MT-2, K until RC shows 272[274:278:280:282]. Pick up loops from row worked with nylon cord and hang on to corresponding Ns. Using MT+4, K1 row.
Cast off ***.

BACK
LEFT SECTION
Push 83[87:91:95:100] Ns to WP. Counting from right edge, return the 12th N to NWP (fold line).
** Using WY, cast on and K a few rows ending CAR.
Work as given for skirt front from * to *. Inc 1 st at left edge on next and every foll 20th row, 3 times in all. 86[90:94:98:103] sts. K until RC shows 64 **. Using WY, K a few rows and release from machine.
RIGHT SECTION
Push 71[75:79:83:88] Ns at right and 12 Ns at left of centre '0' to WP. 83[87:91:95:100] Ns. Counting from left edge, return the 12th N to NWP. Work as given for left section from ** to **, reversing shapings to right edge. RC shows 64.
Using a double ended knitting needle, remove the 11 sts at left from Ns, fold back along ladder line and hang on to the next 11 Ns. Push 74[78:82:86:91] Ns at left of centre '0' to WP.
With wrong side facing, hang left section on to Ns, folding back to ladder line the first 11 sts at inside edge.
148[156:164:172:182] sts.
RC shows 64. K until RC shows 80[82:82:80:82].
Inc 1 st at each end of next and every foll 20th row, 5 times in all. 158[166:174:182:192] sts.
Work as given for skirt front from *** to ***.

TO MAKE UP
Wash and dry pieces. Block out to correct size and shape and press. Using a latch tool and MC, latch up ladder on right side of centre back vent and secure.
Slip stitch facing neatly in place. Oversew neatly at top of centre back vent to strengthen fabric.
Join side seams.
Insert elastic and secure ends. Close waistband seams.

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'THE WINNING SUIT'

6

Lady's Lace Suit

ILLUSTRATED ON PAGE 25

***MACHINES**: These instructions are written for standard gauge punchcard machines with lace facility and ribber. We used a Brother 881 with ribber*
***YARN**: Bramwell Hobby and Silky*
***FIBRE CONTENT**: Hobby is 83% Acrylic, 17% Nylon. Silky is 100% Bright Acrylic*
***COLOUR**: We used Hobby in White (MC) and Silky in White (C)*
***STOCKISTS**: If you have any difficulty in obtaining these yarns, please write to F.W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU*

SIZES
TOP
To suit bust 86-91[91-96:96-101]cm.
Finished measurement 100[106:110]cm.
Length 60cm.
Sleeve seam 10cm.
SKIRT
Width at lower edge 100[106:110]cm.
Length 68cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Bramwell Hobby.
1 x 500g cone in MC.
Bramwell Silky.
1 x 500g cone in C.
Waist length of elastic.
Small buttons for decoration.
Shoulder pads.

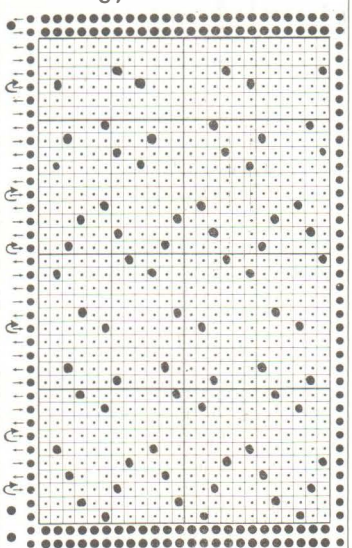
SUIT WEIGHS
393g for size 91-96cm.

MAIN TENSION
After steaming, 30 sts and 45 rows to 10cm measured over lace patt (tension dial approx 4). Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 113.

NOTE
Hobby is used single throughout. Silky is used single and double as given in instructions.
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

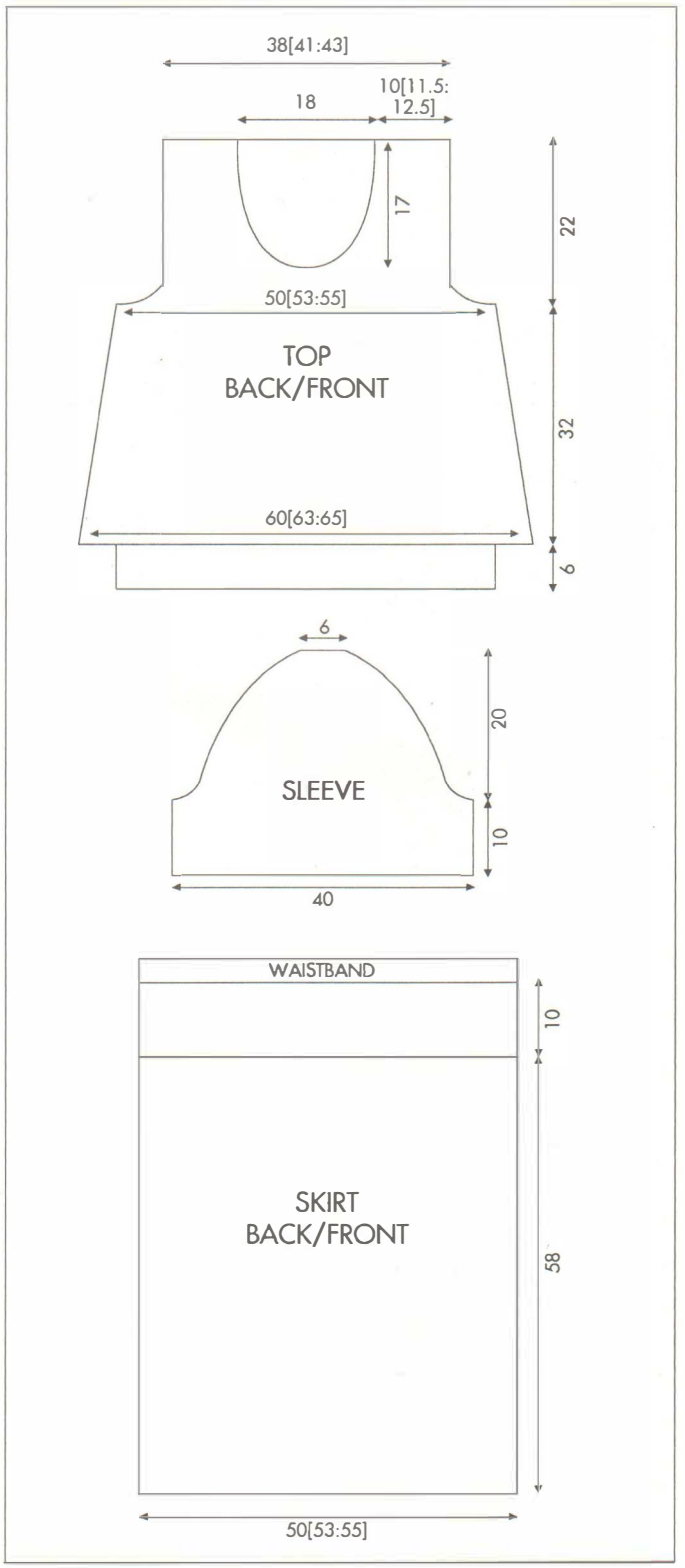
PUNCHCARD PATTERN
We used Brother card 411 from *Vol 6 Book of Stitch Patterns*.
If necessary punch card before starting to knit.
The lace card given is specifically for Brother machines. If you have a different make, the card must be adapted accordingly.



Reproduced courtesy of Brother

LINING
The lining is worked in st st using 1 strand of Silky and MT-2. The same number of sts and rows are worked as given for lace patt.
Use claw weights at edges and move up at regular intervals.
Always knit the last row using MT+3 before removing on WY. This assists with attaching to main garment pieces.
The lining pieces are then steam pressed to fit. This is time consuming but very worthwhile.

SKIRT
LINING
BACK AND FRONT ALIKE
Push 150[160:166] Ns to WP.
Using WY, cast on and K approx 16 rows ending CAR.
Set RC at 000. Using MC and MT, K3 rows. CAL.
Pick up loops from first row worked in MC and hang on to corresponding Ns to form hem.



Push Ns forward to HP. But do not set carriage to hold. K1 row. CAR.
Insert punchcard and set machine for lace knitting. Hang weights on to WY and move up regularly to avoid dropped sts.
Set RC at 000. Using MT, work

in lace patt. K24 rows.
Set machine for st st. Set RC at 000. Using 1 strand of C and MT-2, K259 rows. Using MT+3, K1 row.
Using WY, K a few rows and release from machine.

SKIRT
BACK AND FRONT ALIKE
Push 150[160:166] Ns to WP. Using WY, cast on and K approx 16 rows ending CAR.
Set RC at 000. Using MC and MT, K3 rows. Pick up loops from first row worked in MC and hang on to corresponding Ns to form hem. Push Ns forward to HP but do not set carriage to hold. K1 row. CAR.
Insert punchcard and set machine for lace knitting. Hang weights on to WY and move up at regular intervals. Set RC at 000. Using MT, work in lace patt. K until RC shows 260.
ATTACH LINING
With wrong side facing, hang last row of corresponding lining piece on to Ns. Using 1 strand of C and MT-2, K until RC shows 306.
WAISTBAND
Using MT+4, K1 row.
Using MT-4, K until RC shows 340. Pick up loops from first loose row of waistband and hang on to corresponding Ns. MT-2, K1 row. Cast off loosely.

TO MAKE UP
Remove WY. Working each layer of fabric separately, pin out to correct size and shape, accentuating points at lower edges. Steam press.
Join skirt and lining seams separately. Insert elastic into waistband. Secure ends. Close waistband seams.

TOP
BACK
Push 180[190:196] Ns to WP. Using WY, cast on and K approx 16 rows ending CAL.
Set RC at 000. Using MC and MT, K3 rows. CAR.
Insert punchcard and set machine for lace knitting. Cont in lace patt. K until RC shows 20.
Dec 1 st at each end of next and every foll 6th row, 15 times in all. 150[160:166] sts.
K until RC shows 144.
SHAPE ARMHOLES
Set RC at 000. Cast off 4 sts at beg of next 2 rows.
Cast off 3 sts at beg of next 2 rows.
Cast off 2 sts at beg of next 2 rows.
Dec 1 st at each end of every foll alt row, 9 times. 114[124:130] sts.
K until RC shows 100. Mark the centre 54 sts for neck edge.
Using WY, K a few rows and release from machine.
BACK LINING
Push 180[190:196] Ns to WP. With right side of back facing and allowing WY to curl towards you, pick up loops from first row at lower edge and hang on to Ns.
Using 1 strand of C, MT-2 and st st, work as given for back to end.
Do not remove WY from lower edge until later.

FRONT
Work as given for back until RC shows 24 after start of armhole shaping. CAR.
SHAPE NECK
Make a note of row on punchcard. Using WY, K a few rows over the centre 24 sts and release from machine. Rep over 45[50:53] st at left. Reset RC at 24. Keeping lace patt correct, cont over rem 45[50:53] sts at right for first side.
Dec 1 st at neck edge on every row, 15 times. 30[35:38] sts. K until RC shows 100.
Using WY, K a few rows and release from machine.
Rehang 45[50:53] sts held on WY on to previously occupied Ns. Reset RC at 24.
Starting at correct position in lace patt, complete to correspond with first side, reversing shapings.
FRONT LINING
Push 180[190:196] Ns to WP. With right side of front facing and allowing WY to curl towards you, pick up loops from first row at lower edge and hang on to Ns.
Using 1 strand of C, MT-2 and st st, work as given for front to end.
Do not remove WY from lower edge until later.

Before cont and working each layer of fabric separately, block pieces out to correct size and shape. Steam press. Attach lining to main pieces at shoulders as folls:
Push 30[35:38] Ns to WP. Rehang the front right shoulder and corresponding lining sts on to Ns. Using MT, K1 row. Cast off.
Rep for rem 3 sets of shoulder sts.

BACK NECKBAND
Push 54 Ns to WP. With right side of back facing, hang 54 neck sts from lining on to Ns and

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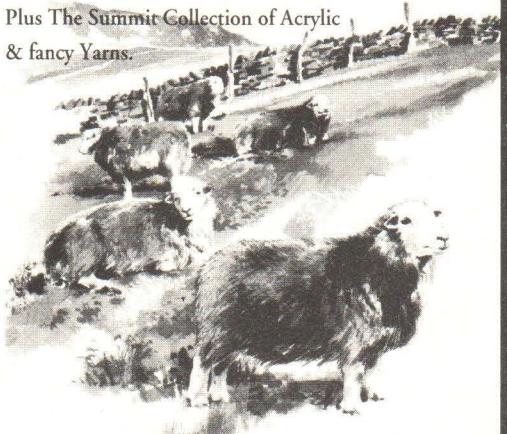

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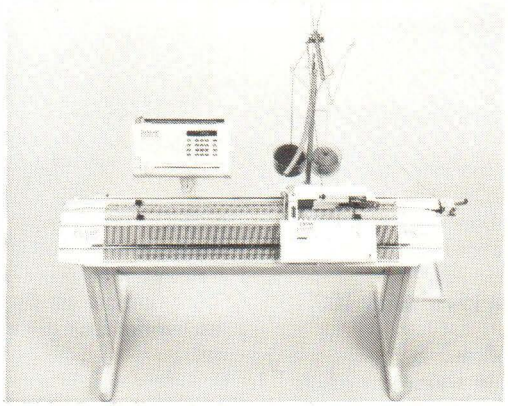

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then the 54 sts from back on to Ns.
Using 2 strands of C and MT-2, K8 rows. Transfer every alt st on to adjacent N. Leave empty Ns in WP.
K8 rows. Using WY, K a few rows and release from machine.

FRONT NECKBAND
Push 126 Ns to WP. With right side facing, pick up 51 sts down side neck, 24 sts across centre front and 51 sts up side neck of front lining.
Rep for front neck and then complete to correspond with back neckband.
Join shoulder and neckband seams. Fold neckband in half to right side and backstitch neatly in place.

SLEEVE LINING
* Push 120 Ns to WP. Using WY, cast on and K approx 16 rows ending CAR.
Using MC and MT, K3 rows. Pick up loops from first row worked in MY and hang on to corresponding Ns. K1 row. CAR.
Set RC at 000. Insert punchcard and set machine for lace knitting *.
Cont in lace patt. K10 rows.
Set RC at 000. Set machine for st st. Using 1 strand of C and MT-2, K until RC shows 46.
SHAPE TOP
Set RC at 000. Cast off 4 sts at beg of next 2 rows.
Dec 1 st at each end of next and every foll 4th row, 4 times in all.
Dec 1 st at each end of every foll alt row, 34 times. K1 row. RC shows 84. 36 sts.
Cast off 3 sts at beg of next 6 rows. RC shows 90. 18 sts.
Cast off loosely.

SLEEVES
Work as given for sleeve lining from * to *. K until RC shows 46.
SHAPE TOP
Work as given for sleeve lining to end.

Before cont, block sleeves and linings out to correct size and shape, accentuating points at lower edges. Steam press.
Tack lining in place around sleeve top. Tack lining in position around front and back armholes. Sew in sleeves stitching through all four layers of fabric. Remove tacking thread and steam press.
Join side and sleeve seams separately.
Steam press.
Remove WY from lower edges of back and front.

HIP BAND
With RB in position, set machine for FNR. Use fine knit bar. Push 26 Ns on MB and corresponding Ns on RB to WP.
Using 2 strands of C, cast on and K3 tubular rows.
Set RC at 000.
Using MT-4/MT-4, K 490[504: 514] rows.
Transfer sts to MB and cast off.

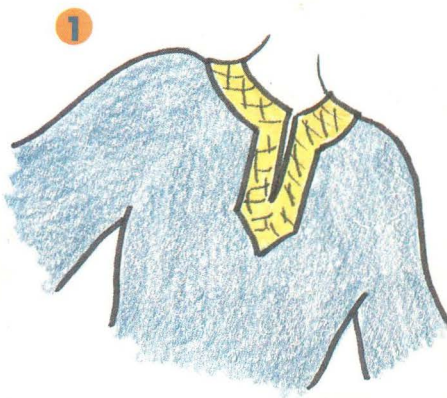
MOCK BUTTON BAND
Work in FNR as given for hip band but over 10 Ns on each bed and knitting only 214 rows before casting off.

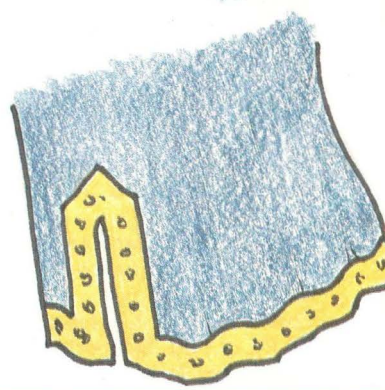
TO MAKE UP
Join cast on and off edges of hip band tog.
Placing this seam at centre front and gathering excess fabric evenly, attach lower edge of back and front to band.
Pin mock button band neatly in position along centre front finishing at lower edge of hip band. Sew on buttons to secure band. Insert shoulder pads.

6 Lady's Lace Suit

see page 23 for instructions

Fashion Revisited





Jill Murray takes a trip through the ages for design inspirations

A trip to my local library was the inspiration for design ideas this month (or rather the books I borrowed from there were!) It is surprising how many fashions are actually revamped from ones seen before. Just look at the current trend for youngsters to wear platform shoes or the longline, crocheted granny square waistcoats appearing as the 'newest' look. Haven't we seen it all before?

So have you guessed yet which section my books come from — the history of fashion or costume. There are many ways to approach your research. Here are some suggestions:

a) choose a particular part of a garment — say sleeves or necklines. Look for ideas from fashions throughout the years.

b) pick a certain period and look at the distinctive features of clothes of that time. For instance, the 1920s with its straight, lean look and dropped waistlines.
Use the ideas to design a garment influenced by your chosen era.

c) decide on the type of garment you are hoping to knit and study the different styles that have been in fashion to see if there are ideas you can incorporate. Don't forget they may need adapting to be more wearable today, depending on what sort of garment you are looking at. For instance, if you have chosen a wedding dress it would be easier to take inspiration from floor length, full skirted Victorian dresses than if you were knitting a dress for a young girl!

d) for some garments it is much easier to look for ideas, as the styles themselves may be very similar nowadays to how they once were (christening robes spring to mind here). So rather than look at styles, perhaps for a different approach, you could focus on the way trimmings or fastenings are used. Alternatively, consider the pattern designs on fabric (or even knitwear) or the way colours are used in fashions gone by — all inspiration for your knitwear!

For the purpose of this article I have jotted down some ideas, not particularly following any one theme so that you can gain some insight into the wealth of ideas there are to draw on. Use your own expertise to interpret the suggestions, deciding on the most suitable knitting techniques to use. It wouldn't surprise me if some of you discover a new found interest if you do start looking at bygone fashions (I have known it happen!) So here is yet another source for finding design ideas (however simple) for your knitwear. It gives you one

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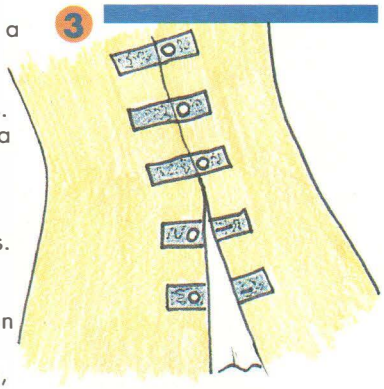
more method to create your own original designs in, I'm sure you'll agree, quite an effortless and enjoyable way. History lessons at school were never quite this interesting!

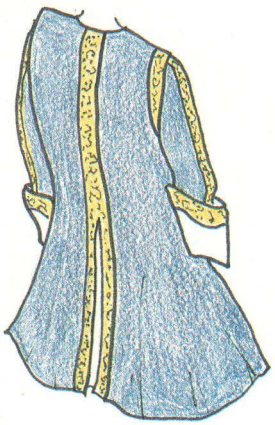
1. Circa 1100-1200
A popular neckline also seen as a hem trimming.
This shape could be used as a side opening on the popular tunic style, longer length sweater, worn over leggings.
Try using lace for this area, a contrast colour, texture or pattern.
Stitch fabric on to knitting.
Add decorative piped edges.

2. Circa 1500-1600
This is a period rich in design features to use.
Look at: collars and edgings, peplums, sleeves with slashes and slits, under fabric showing through, padded epaulettes.
These two jackets show some of the typical features. Rather than knit copies which could look rather theatrical, take ideas and put them into modern knitwear designs.
Slots (covered in a recent design line article) could be used in selected areas such as sleeves or centre panels.
Pretty collars always seem to be in fashion, you could even add a fabric one to a knitted garment!

3. Circa 1650-1700
In this era decorative braid was used in abundance.
Choose from those available on haberdashery stands, knit your own or use embroidery for the same effect.
Use braid — over seam lines, to cover buttons, to outline

3





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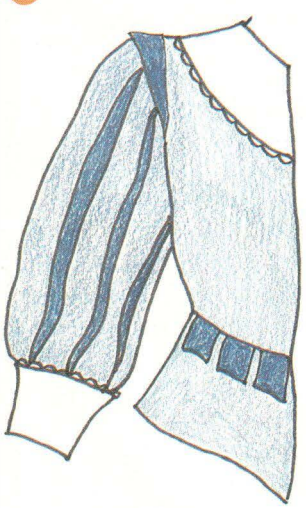

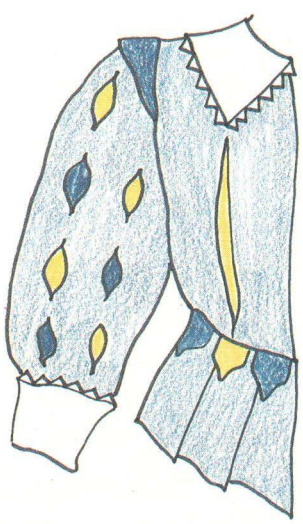

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edges of a waistcoat for instance, or cardigan/jacket fronts, around collar edges.

4. Hem edges.
These ideas are taken from several periods. The interest lies in different ways to shape a lower hem edge.
Not all parts of each design may be appropriate. For instance the tailed jacket may need a different collar or neckline or a shorter length of tail.
These hems could be on jackets, cardigans or adapted for sweaters.
Try using them for more 'stable' fabrics such as those made by weaving or use of the double bed, perhaps using cut and sew to achieve the shape.

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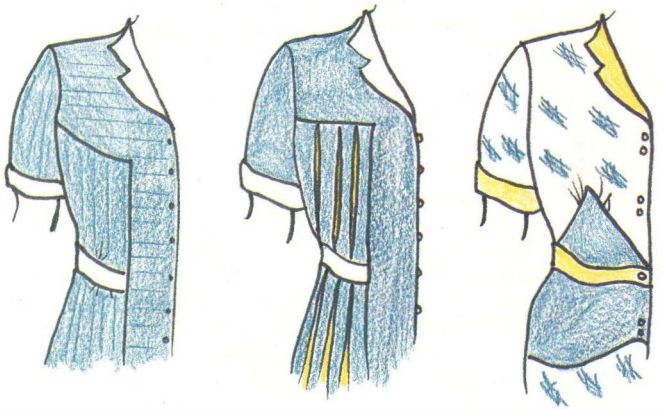

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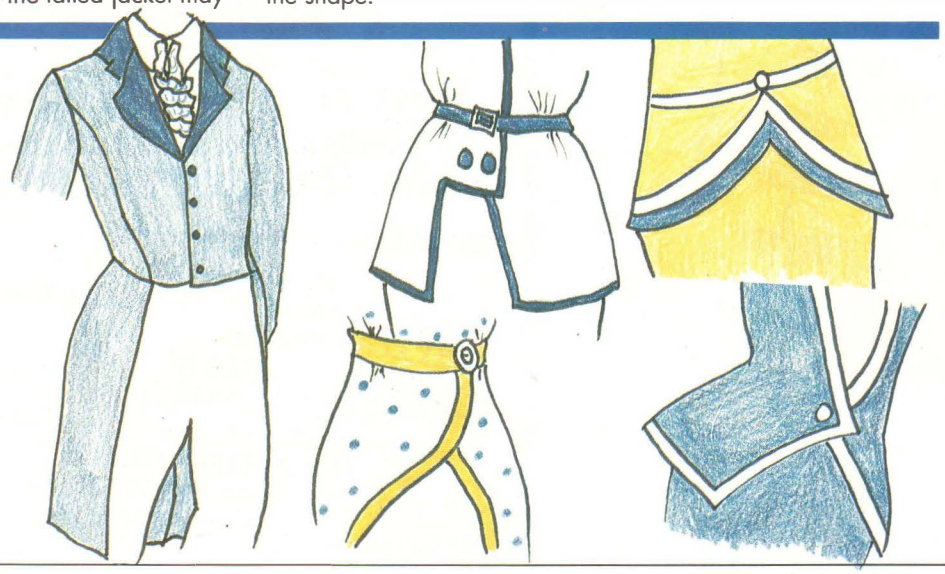

5. Circa 1930-1940
A feature of this era was the variety of seamlines used, curved or geometrical. Often gathers, tucks or pleats were incorporated, whether on soft evening dresses or crisp day suits or dresses. Look for ways to use these shapes, by knitting garments in sections other than a standard way with side seams.
These seams don't have to be used on waisted garments only, try them on short boxy shapes or longer straight ones.

Jill

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Could you please help me? I am looking for Intarsia charts for a Triumph Herald and MGB GT.
If anyone knows where I could obtain these charts I would appreciate it if they could let me know.
Pauline Gibbons
Herne Bay
Kent

ONE OF STUART'S SPECIALS
Does anyone have a pattern of the galleon designed by Stuart Chaplyn some time ago? I saw the design in an old machine knitting magazine together with Stuart's address and phone number in Devon. The galleon is described as "One of Stuart's specials". I have tried twice to get in touch but was told that there is no one of that name at the published address. It seems that he is no longer in business. If anyone has the pattern and has finished with it, I would love to have it. I will be happy to reimburse any expenses in passing it on.
Beryl Auker
King's Lynn
Norfolk

INSTRUCTIONS PLEASE
I would be grateful if anyone could help me obtain an instruction book for a Griswold Sock knitting machine.
Mrs M Robertson
Peterhead
Aberdeenshire

Please can you?

Searching for a particular punchcard, a club in your locality, or operating instructions for an out-of-date machine?
Let this page help you track them down.

KAMALINI'S COMPREHENSIVE TUITION PROGRAMME

THE BEST LEARNING EXPERIENCE FOR ALL MACHINE KNITTERS

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1. START KNITTING ON THE BROTHER	for all Brother machines
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Further information from:
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Tel: 0923 859242 (24 hour answer service)
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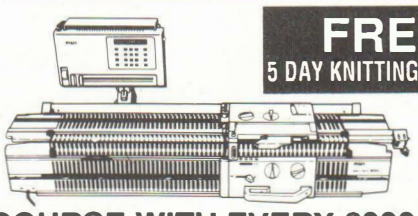

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If you are on holiday in Devon, please call in and see us — we are at:

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Telephone 660000

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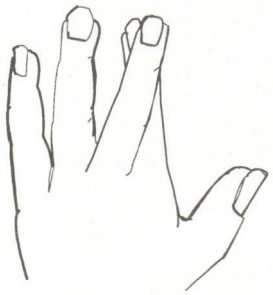
Newton Abbot.
Telephone 69840

WORTH KNITTING HAVE REBUILT

Not only **IN FULL** but we've added a **FURTHER MASSIVE SALES FLOOR** making a **WHOPPING 6,000 sq ft.** **Cross your fingers!!**



(The last time we said that the place burned down next day!!)

This is no **EXAGGERATION!! 6,000sq ft.!!** We are not the sort of business which advertises a massive place and you arrive to find a minute sales area and the rest of the building cold and empty!! **YOU WILL GASP WHEN YOU WALK IN** — with good reason!! To **CELEBRATE** what we hope will be the end of a very traumatic year for **WORTH KNITTING** we are having no fewer than

7 CONSECUTIVE WEEKENDS OF EVENTS.

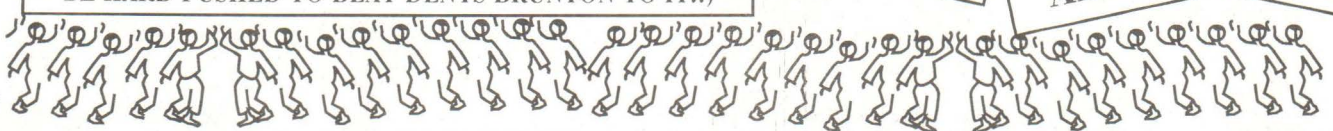
AND IT'S FREE ENTRY!! YES — THERE'S NO CHARGE

We'll be open to **EVERYBODY — ALL PRICES** at **WHOLESALE LEVELS** or **LESS DURING THE WHOLE PERIOD.** **THIS PLACE WILL BE CRAMMED WITH YARNS!! FAMOUS PERSONALITIES** from the Knitting World will be in attendance on each of the weekends giving talks and advice etc...**AND** we should be exhibiting the **WORLD'S LONGEST CONTINUOUS KNITTED SCARF** which we have co sponsored (Entered for Guiness Book of Records). Representatives of all our **MAJOR** suppliers will be on hand at various times handing out **MYSTERY PRIZES** and money-off vouchers. (The reps will be incognito, so **SMILE** at the right fellow as you browse round and you might end up getting it for **FREE!!) WE ARE NOT AIMING TO MAKE A PROFIT** during this period. We are only trying to cover our expenses. **OUR LOW PRICES** will reflect this. **THIS IS PURELY A PROMOTIONAL EXERCISE!!!** Of course we will be happy to make a profit but **PROFIT IS NOT OUR INTENTION**. We are doing this to relaunch Worth Knitting and to thank all our customers for sticking by us during this difficult period. **THANK YOU!!** Your support has been magnificent!! **And so...**

IT'S PARTY TIME!!

FREE GLASS OF WINE (OR TWO!!) ON ARRIVAL TO GET YOU IN THE MOOD!! (PROVIDING YOU CAN REACH IT BEFORE IAN WHO WILL BE HARD PUSHED TO BEAT DENYS BRUNTON TO IT!!)

INSTANT GIFTS **FREE ALE!!** **SPOT PRIZES**



This extension must make it the **BIGGEST** in the UK!! Come and **SEE** for yourself!! Not only the **SAME LOW PRICES** but **LOWER PRICES!!** Dozens **NEW LINES** including — **ALL YEOMAN** lines; **ALL FORSELL'S** yarns; **ALL BRUNTON'S YARNS; ALL BRAMWELL YARNS; Plus BSK; BRETTS; BONNIE'S; HAGUE LINKERS; BURNLEYS;** etc, etc... **PLUS** tons **OWN LABEL YARNS** to save you even **MORE BRASS!!** This place is **CRAMMED** from top to bottom with **EVERYTHING** you want. **ALL PRICES REDUCED**. You want a few? OK.... Needles 12p each; Punchcard Rolls £4.75; Punchcard packs £2.75; Claw weights 75p; 500gm acrylic £2.65; **BIGGY CONES** £4.50 each; 70% Cotton 4ply 340gms £1.95!! Shetland Wool £2.25 per 500gms; Lambswool £2.25 per 500gms; **SWANKY CREPE** £4.95!! 800gm Aran Cones (25% Wool) £4.99!! Instant Fair Isle £2.45 cone;**TONS** and **TONS** of 2/30's at £1.25 per 500gms!!!! 4ply and chunky mohair £3.50 per cone. **PLUS** whatever other bargains come in in the meantime!! **ALL BRANDED YARNS REDUCED** and don't forget we are the **CHEAPEST TO START WITH!!**

THIS COULD NOW BE THE BIGGEST DIRECT TO THE PUBLIC YARN WAREHOUSE!!

TRIPS TO WORTH KNITTING

TONS OF SUPER PRIZES DURING THE FESTIVITIES!!

1. Every Trip That Books will go into a draw. At the end of June the first name out of the hat will **WIN** the first prize of **FREE TRAVEL** to **WORTH KNITTING**!! That is to say that the very next time you visit **WORTH KNITTING** after the draw has taken place we will pay for your coach!! **It doesn't matter how far you travel we will pay.** **How's that!!**

2. 5 prizes of £25 yarn vouchers; 3. 10 prizes of £10 yarn vouchers. Plus all club members will be able to enter the draw below for individual callers but you **MUST** book in beforehand as a club. If you don't you might not go in the club draw.

PRIZES for individual callers...

1. First prize a HAGUE LINKER. 2. 5 prizes of £25 yarn vouchers. 3. 10 prizes of £10 yarn vouchers. No purchase necessary **BUT PLEASE** bring a postcard with your name and address on.

PERSONALITIES IN ATTENDANCE FROM THE KNITTING WORLD GIVING TALKS, EXHIBITING ETC...

Sat 24th and Sun 25th April— OPEN 10AM - 5PM — **SYLVIA CLARKE**
Sat 1st May and Sun 2nd May — OPEN 10AM - 5PM — **IRIS BISHOP**
Sat 8th May and Sun 9th May — OPEN 10AM - 5PM —**PATRICIA WHITFIELD**
Sat 15th May and Sun 16th May — OPEN 10AM - 5PM — **DIANE BENNETT**
Sat 22nd May and Sun 23rd May — OPEN 10AM - 5PM —**CAROL CHAMBERS**
Sat 29th May and Sun 30th May — OPEN 10AM - 5PM
OPEN ALL BANK HOLIDAY WEEKEND INCLUDING SUNDAY 30th AND MONDAY 31st MAY
Sat 5th June and Sun 6th June — OPEN 10AM - 5PM — **PATRICIA WHITFIELD**
We shall be open Saturday **AND SUNDAYS** as above.
We shall also be open on **EVERY SUNDAY** in **JUNE**: 10am to 4pm. If you want to avoid the likely crush during April and May why not visit during June when we should be less busy??

SAME LOW PRICES...SAME PRIZES...SAME WARM WELCOME...MORE FREE DRINKS!!!

There should be plenty of room due to our **MASSIVE NEW SALES FLOORS** but we expect it to be less busy in June. Alternatively, why not visit on a weekday during April and May? Again, the weekdays should be less busy!! Again same welcome...same prizes...**MORE FREE DRINKS!!**
On most days reps from our suppliers should be on hand with money off coupons.

AND ON ONE WEEKEND WE ARE HAVING A PIPE BAND!!

No, we aren't telling you when 'cos it's a surprise and we can't afford one every weekend!! If the **CHIPPENDALES** can't make it as promised I might have to fill in.

MAIL ORDER DURING APRIL TO JUNE. Every customer who places a mail order will receive the lower prices. We will simply send a credit note for any overpayments. **PLEASE DON'T RING FOR LOWER PRICE LISTS!!** We hope to be too busy and it will not be necessary. We will then place a reduced price list in with your order. In addition all mail orders received between 1st April and 30th June will go into a **PRIZE DRAW!!** Mail order customers **WILL NOT** lose out. We **PROMISE**. 1st Prize £100 yarn voucher; 5 second prizes of £25 yarn vouchers **PLUS** one **LUCKY** customer will have the full cost of their mail order **REFUNDED** in full!!

SEE YOU SOON!!

Normal open hours Mon-Sat 10am-5pm
SPECIAL EVENT DAYS AND HOURS AS ABOVE
Worth Knitting
Wesley Road
Armley
Leeds LS12 1UH
Tel: 0532 798858

SHORE WINN

7

Fair Isle Sweater

***MACHINES**: These instructions are written for standard gauge punchcard machines with ribber*
***MACHINES WITHOUT RIBBER**: See page 113*
***YARN**: Many A Mickle 3 ply Plain Cotton*
***FIBRE CONTENT**: 100% Cotton*
***COLOUR**: We used Marine (MC) and White (C)*
***STOCKISTS**: To obtain this yarn, please write to Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF*

SIZES
To suit bust 91[96:101:106:111]cm.
Finished measurement 101[106:111:116:121]cm.
Length 61.5[64.5:67:69.5:72.5]cm.
Sleeve seam 52.5[53.5:54.5:55.5:56.5]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Many A Mickle 3 ply Plain Cotton.
1 x 500g cone in MC and C.

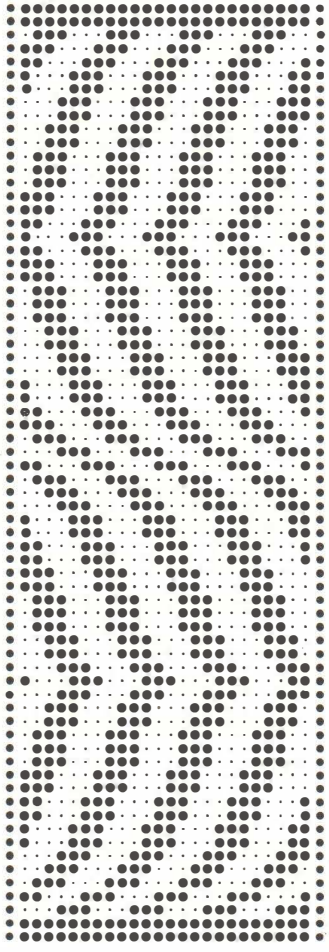
GARMENT WEIGHS
495g for size 96cm.

MAIN TENSION
Wash, dry and press tension swatch before measuring.
32 sts and 34 rows to 10cm measured over Fair Isle patt (tension dial approx 7).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 113.

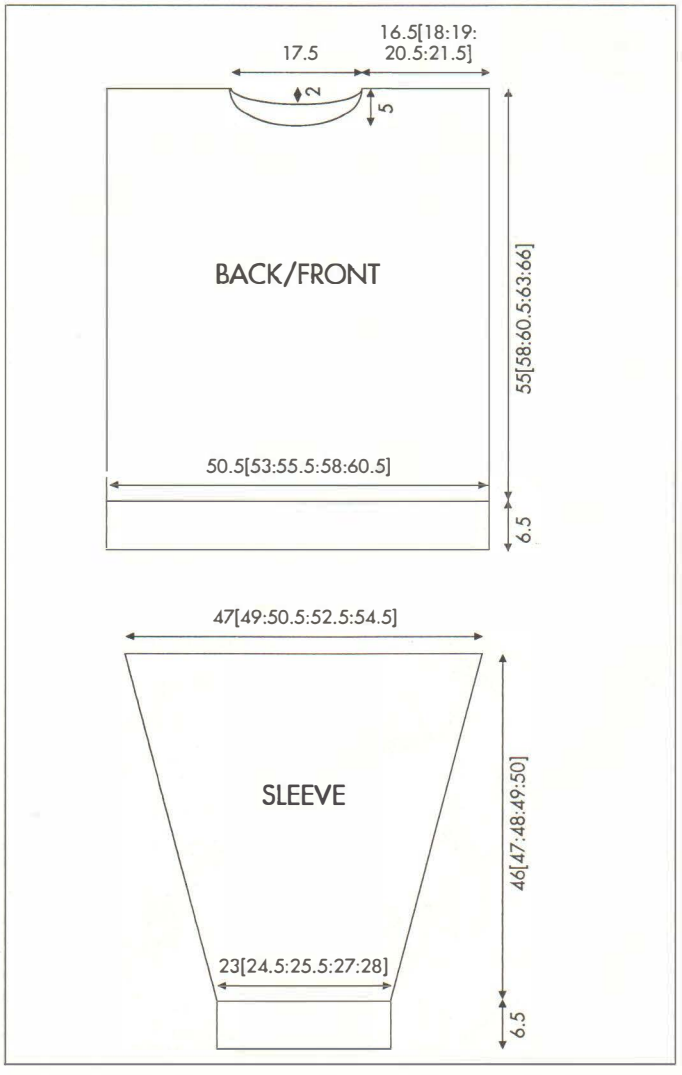
NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card before starting to knit.



BACK
With RB in position, set machine for 1x1 rib. Push 162[170:178:186:194] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.
Using MC, cast on and K3 tubular rows.
Set RC at 000. Using MT-4/MT-4, K29 rows. Transfer sts to MB.
Insert punchcard and lock on first row. Set machine for patt. Using MT, K1 row. CAR.
Set RC at 000. Release punchcard. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and C in feeder 2/B, work in patt.
K until RC shows 182[192:200:208:218]. CAR.
SHAPE NECK
Make a note of row on punchcard. Using nylon cord, K 93[97:101:105:109] sts at left by hand taking Ns down into NWP. Cont on rem 69[73:77:81:85] sts at right for first side.
K2 rows. Using nylon cord, K11 sts at neck edge by hand taking Ns down into NWP, K2 rows.
Using nylon cord, K5 sts at neck edge by hand taking Ns down into NWP, K2 rows.
Using WY, K a few rows over rem 53[57:61:65:69] shoulder sts and release from machine.
Unravel nylon cord over 69[73:77:81:85] sts at left. Reset RC at 182[192:200:208:218].
Complete to correspond with first side, reversing shapings.
Unravel nylon cord over rem 56 neck sts. Using WY, K a few rows and release from machine.

FRONT
Work as given for back until RC shows 170[180:188:196:206]. CAR.
SHAPE NECK
Make a note of row on punchcard. Using nylon cord, K 90[94:98:102:106] sts at left by hand taking Ns down into NWP. Cont on rem 72[76:80:84:88] sts at right for first side.
K2 rows.
Set carriage to hold. Push 6 Ns at neck edge to HP, K2 rows.
Push 5 Ns at neck edge to HP, K2 rows.
Push 4 Ns at neck edge to HP, K2 rows.
Push 1 N at neck edge to HP, K1 row, 4 times. Using nylon cord, K the 19 Ns from HP down into NWP. Cont over rem 53[57:61:65:69] sts until RC shows 188[198:206:214:224].



ERS

Using WY, K a few rows and release from machine.
Unravel nylon cord over 72[76:80:84:88] sts at left. Reset punchcard on row previously noted. Reset RC at 170[180:188:196:206].
Complete to correspond with first side, reversing shapings.
Unravel nylon cord over rem 56 neck sts. Using WY, K a few rows and release from machine.

SLEEVES
With RB in position, set machine for 1x1 rib. Push 74[78:82:86:90] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.
Using MC, cast on and K3 tubular rows.
Set RC at 000. Using MT-4/MT-4, K27 rows. Transfer sts to MB.
Insert punchcard and lock on first row. Set machine for patt. Using MT, K1 row.
Set RC at 000. Release punchcard. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and C in feeder 2/B, work in patt. Inc 1 st at each end on every foll 4th row, 38[39:40:41:42] times. 150[156:162:168:174] sts.
K until RC shows 156[160:164:168:172]. Mark the centre st. Cast off loosely.

NECKBAND
Join right shoulder seam using a method of your own choice.
With RB in position, set machine for 1x1 rib. Push 130 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.
Using MC, cast on and K3 tubular rows.
Set RC at 000. Commencing with MT-5/MT-5 and inc tensions by one dot on every alt row, K10 rows.
Transfer sts to MB. With wrong side facing, hang back neck over 56 Ns, side neck over 9 Ns, front neck over 56 Ns and rem side neck over 9 Ns. Using T10+, K1 row. Cast off.

TO MAKE UP
Join rem shoulder seam. Join neckband seam.
Sew in sleeves matching centre marker to shoulder seam.
Join side and sleeve seams.
Wash garment. Block out to correct measurements and leave to dry. Press on wrong side.

SH

8

Sailor Collared Top

***MACHINES**: These instructions are written for standard gauge punchcard machines without ribber*
***YARN**: King Cole 4 ply Superwash Wool*
***FIBRE CONTENT**: 100% Wool*
***COLOUR**: We used White (MC) and Slate Blue (C)*
***STOCKISTS**: If you have any difficulty in obtaining this yarn, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, W. Yorks BD16 2AX*

SIZES
To suit bust 71[76:81-86:86-91:91-96]cm.
Finished measurement 80[86:96:100:106]cm.
Length 55[57:58:60:61]cm.
Sleeve seam 13cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
King Cole 4 ply Superwash Wool.
1 x 500g cone in MC.
1 x 500g cone in C.

GARMENT WEIGHS
445g for size 91-96cm.

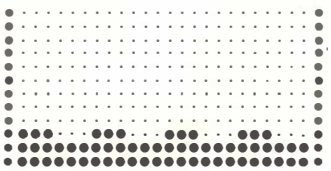
MAIN TENSION
After washing and pressing, 35 sts and 33 rows to 10cm measured over cabled Fair Isle patt (tension dial approx 8). Tension must be matched exactly before starting garment.

ORE WINNERS

ABBREVIATIONS
See page 113.

NOTE
Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

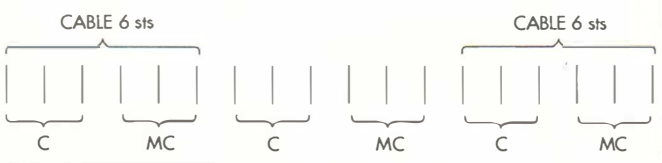
PUNCHCARD PATTERN
Punch card before starting to knit.

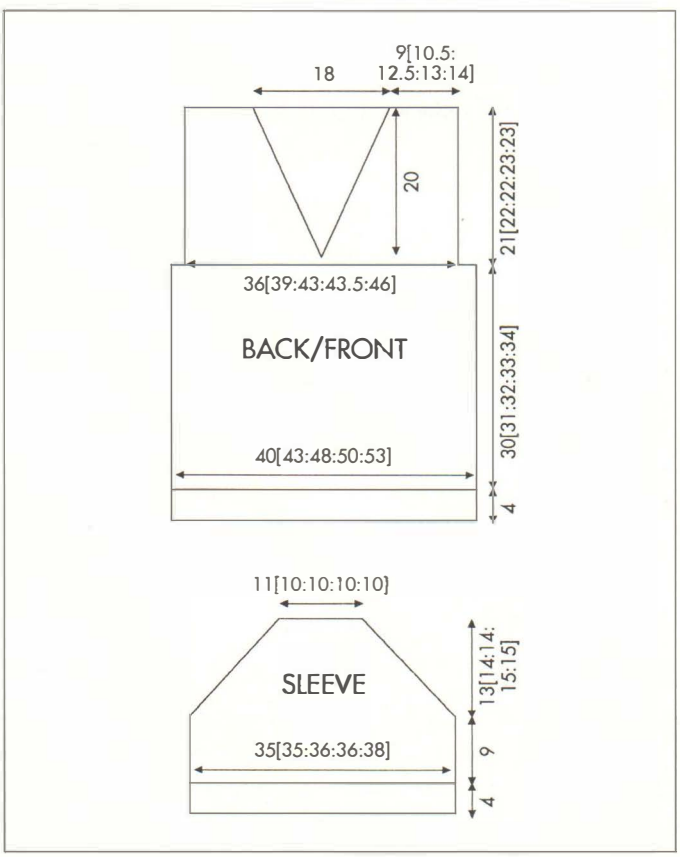


CABLED FAIR ISLE PATTERN
Keep punchcard locked on row throughout. Set carriage for Fair Isle knitting.
* Using MC in feeder 1/A and C in feeder 2/B, K10 rows.
Work cable over every other set of C and MC stripes as shown in Diagram 1. Using a 3-pronged transfer tool, remove the 3 C sts from Ns. Using a second 3-pronged transfer tool, remove the 3 MC sts and replace on to empty Ns at left. Replace the 3 C sts on to empty Ns at right.
Work cables in the same direction throughout. Ensure Ns are in correct patt sequence before cont *.
Rep from * to * throughout.

BACK
Push 70[76:85:88:94] Ns at left and right of centre '0' to WP. 140[152:170:176:188] Ns.
** Using WY, cast on and K a few rows ending CAL.
Set RC at 000. Using MC and MT-3••, K6 rows.
Using MT-1, K1 row.

DIAGRAM 1





Using MT-3•, K6 rows.
Pick up loops from first row worked in MC and hang on to corresponding Ns. Using C, K4 rows. Using MC, K5 rows.
Insert punchcard and lock on row. Set machine for patt. K1 row. CAR.
Set RC at 000. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and C in feeder 2/B and MT, work in cabled Fair Isle patt **.
K until RC shows 99[102:106:108:112].

SHAPE ARMHOLES
Cast off 7[7:10:12:14] sts at beg of next 2 rows. 126[138:150:152:160] sts. K until RC shows 168[174:178:184:188].
Mark the centre 64 sts for neck. Cast off loosely.

FRONT
Work as given for back until RC shows 102[108:112:118:122]. CAR.

SHAPE NECK
Make a note of position in patt. Using nylon cord, K 63[69:75:76:80] sts at left by hand taking Ns down into NWP. Cont rem 63[69:75:76:80] sts at right for first side.
Dec 1 st at neck edge on every foll alt row, 32 times. 31[37:43:44:48] sts.
K until RC shows 168[174:178:184:188]. Cast off loosely.
Unravel nylon cord over sts at left. Reset RC at 102[108:112:118:122]. Keeping patt correct, complete to correspond with first side, reversing shapings.

SLEEVES
Push 61[61:64:64:67] Ns at left and right of centre '0' to WP. 122[122:128:128:134] Ns.
Work as given for back from ** to **. K30 rows.

SHAPE TOP
Dec 1 st at each end of next and every foll alt row, 42[42:46:43:49] times.
Dec 1 st at each end of every foll alt row, 0[2:0:3:0] times. 38[34:36:36:36] sts. K until RC shows 72[76:76:79:79]. Cast off loosely.

COLLAR
Push 84[86:96:102:112] Ns to WP.
*** Using WY, cast on and K a few rows ending CAL.
Set RC at 000. Using MC and MT-3••, inc 1 st at each end, K1 row, 6 times.
Inc 1 st at each end, K2 rows, twice. RC shows 10. Using MT-1, K1 row. CAR.
Set RC at 000. Using MT-3•, dec 1 st at each end, K2 rows, twice. Dec 1 st at each end, K1 row, twice.
Using C, dec 1 st at each end, K1 row, 4 times.
Make a hem by picking up loops from first row worked in MC and hang on to corresponding Ns ***.
Using MT-3, K70 rows. RC shows 80. CAR.
Using a separate length of MC, cast off the centre 58 sts. Using nylon cord, K 13[14:19:22:27] sts at left by hand taking Ns down into NWP. Cont on rem 13[14:19:22:27] sts at right for first side.
Dec 1 st at outside edge on every foll 8th[7th:5th:4th:3rd] row, 6[12:18:15:14] times and then 1 st every 7th[6th:0:5th:4th] row, 6[1:0:6:12] times. 1 st. RC shows 170. Fasten off.
Unravel nylon cord over sts at left. Reset RC at 80. Complete to correspond with first side, reversing shapings.

COLLAR EDGING (KNIT TWO)
Push 98 Ns to WP. Work as given for collar from *** to ***.
Using MC and MT-2, K1 row.
Using WY, K a few rows and release from machine.
Turn work and rehang on to Ns with right side facing.
With wrong side facing, hang one shaped outside edge of collar on to Ns. Using MT+1, K1 row. Using T10+, K1 row and cast off.
Rep for rem outside edge of collar.

TO MAKE UP
Wash pieces. Block out to correct measurements and leave to dry.
Steam press. Allow to cool before unpinning.
Join shoulder seams.
Sew in sleeves. Join side and sleeve seams.
With right side of collar to wrong side of garment, attach collar to neck edge. Bring collar to right side of garment.
Join mitred corners of collar edging neatly tog.
Give a final press.

9

His 'n' Hers Fair Isle Sweaters

***MACHINES**: These instructions are written for standard gauge punchcard machines with ribber*
***MACHINES WITHOUT RIBBER**: See page113*
***YARN**: King Cole Carolina Cotton 4 ply*
***FIBRE CONTENT**: 100% Cotton*
***COLOUR**: We used White 1001 (MC) and Royal 1003 (C) for the lady's version and White 1001 (MC) and Navy 1004 (C) for the man's version*
***STOCKISTS**: If you have any difficulty in obtaining this yarn, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, W. Yorks BD16 2AX*

SIZES
To suit bust/chest 86[91:96:101:106:111:116:121]cm.
Finished measurement 97[102:108:113:120:124:128:132]cm.
Length 66[66:66:66:71.5:71.5:71.5:71.5]cm.
Sleeve seam 51[51:52:52:53:53:54:54]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
King Cole Carolina Cotton 4ply.
1 x 500g cone in MC.
1 x 500g cone in C.

GARMENT WEIGHS
505g for size 96cm.
634g for size 116cm.

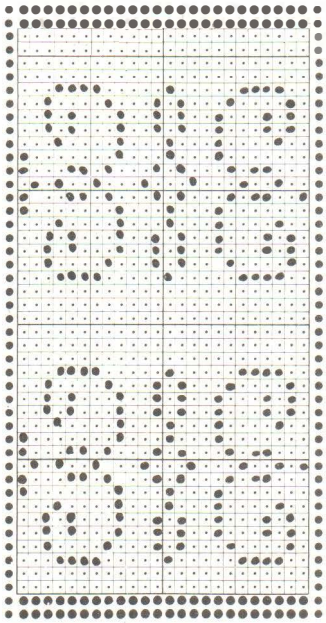
MAIN TENSION
Wash, dry and press tension swatch before measuring.
30 sts and 34 rows to 10cm measured over Fair Isle patt (tension dial approx 8).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 113.

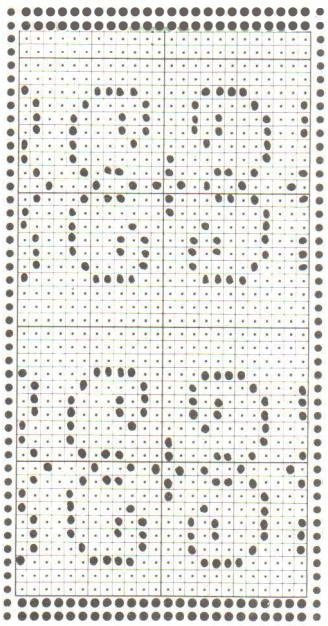
NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch the card appropriate to the size of garment you are knitting.
Punch card 1[1:1:2:2:2:1:1] before starting to knit.

PUNCHCARD 1



PUNCHCARD 2

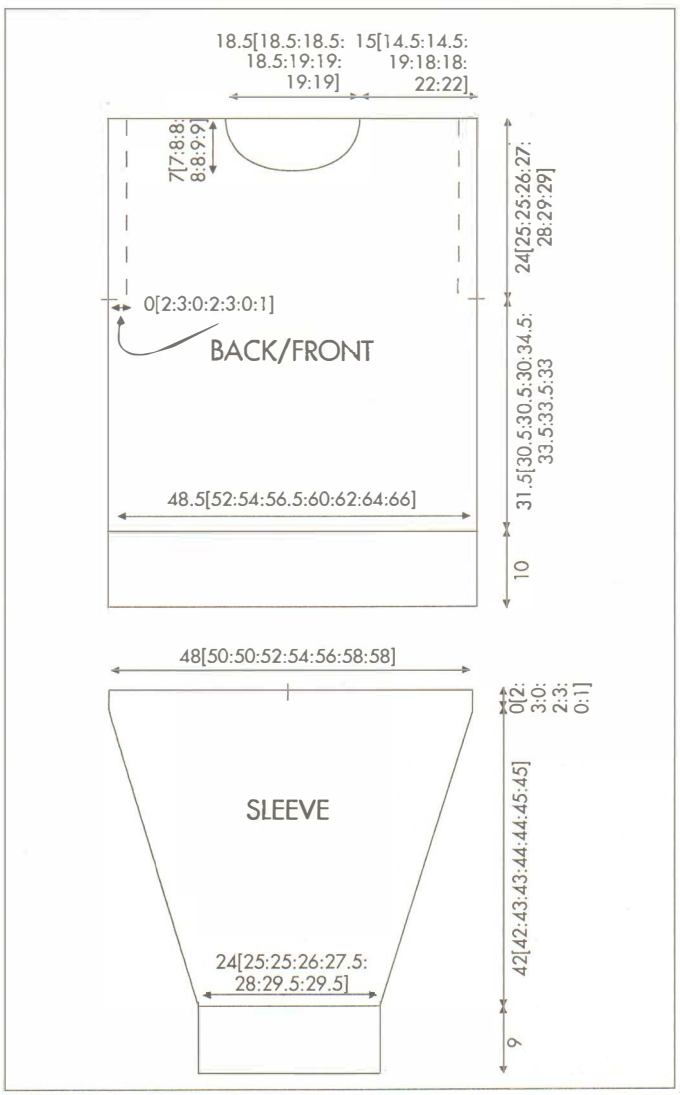


PATTERN ONE
Commencing on first row of punchcard.
Using MC only and MT-1•, K2 rows.
Using MC+C and MT, K15 rows.
Using MT-1• and MC only, K2 rows.
Using C only, K2 rows.
21 rows to patt.

PATTERN TWO
Commencing on first row of punchcard.
Using MC and MT-1•, K2 rows.
Using MC+C and MT, K15 rows.
Using MT-1• and MC, K4 rows.
21 rows to patt.

PATTERN SEQUENCE
LADY'S VERSION
BACK AND FRONT
Work 63 rows of patt 1.
Cont in patt 2 to end.
SLEEVES
* Using C and MT-1•, K 0[3:0:0:0:1:7:0] rows.
Starting at row 2[1:13:2:13:10:1:11] of patt 1 *, K 41[45:51:41:51:55:49:53] rows.
Cont in patt 2 to end.
MAN'S VERSION
BACK AND FRONT
Work in patt 1 throughout.
SLEEVES
Work as given for lady's version from * to * and cont in patt 1 to end.

BACK
With RB in position, set machine for 1x1 rib. Push 73[78:81:85:90:93:97:100] Ns at left and right of centre '0' to WP.
146[156:162:170:180:186:194:200] Ns.
Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.
Using C, cast on and K3 tubular rows.
Set RC at 000. Using MT-5/MT-5, K36 rows. Transfer sts to MB.
Insert punchcard and lock on first row. Make a free move to select ending CAR.
Set RC at 000. Release punchcard. Set carriage for Fair Isle knitting and cont in patt sequence given.
K until RC shows 108[104:104:102:118:114:112:112]. CAR.
SHAPE ARMHOLES
Cast off 0[6:9:0:6:9:0:4] sts at beg of next 0[2:2:0:2:2:0:2] rows.
SIZES 86,101 and 116cm ONLY
Place a marker at each end for start of armholes.
ALL SIZES
146[144:144:170:168:168:194:192] sts.
K until RC shows 190[190:190:190:210:210:210:210].
Cast off 45[44:44:57:54:54:67:66] sts at each side for shoulders.
Cast off rem 56[56:56:56:60:60:60:60] neck sts.



FRONT
Work as given for back until RC shows 166[166:162:162:182:182:180:180]. CAR.

SHAPE NECK
Make a note of position in patt. Using a separate length of yarn, cast off the centre 26 sts Using nylon cord, K 60[59:59:72:71:71:84:83] sts at left by hand taking Ns down into NWP. Cont on rem 60[59:59:72:71:71:84:83] sts at right for first side.
Dec 1 st at neck edge on every row, 14 times and then on every foll alt row, 1[1:1:1:3:3:3:3] times. 45[44:44:57:54:54:67:66] sts.
K until RC shows 190[190:190:190:210:210:210:210]. Cast off.
Unravel nylon cord over sts at left. Reset RC at 166[166:162:162:182:182:180:180]. Starting at correct position in patt, complete to correspond with first side, reversing shapings.

SLEEVES
With RB in position, set machine for 1x1 rib. Push 36[38:38:39:41:42:44:44] Ns at left and right of centre '0' on MB to WP. 72[76:76:78:82:84:88:88] Ns. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.
Using C, cast on and K3 tubular rows.
Set RC at 000. Using MT-5/MT-5, K30 rows. Transfer sts to MB.
Set RC at 000. Work in patt sequence given.
Shape sides by inc 1 st at each end of next and every foll alt row, 12[13:13:15:15:15:18:18] times in all.
Inc 1 st at each end of every foll 4th row, 14[14:14:14:15:15:17:17] times.
Inc 1 st at each end of every foll 6th row, 10[10:10:10:10:9:8:8] times. 144[150:150:156:162:168:174:174] sts.
K until RC shows 144[150:156:146:156:160:154:158]. Mark the centre st and cast off.

NECKBAND
Join right shoulder seam.
With RB in position, set machine for 1x1 rib. Push 142[142:148:148:154:154:160:160] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.
Using C, cast on and K3 tubular rows.
Set RC at 000. Using MT-4/MT-4, K26 rows.
Transfer sts to MB.
With wrong side facing, hang neck edge evenly on to Ns. Using MT+1, K1 row.
Cast off loosely.

SHORE WINNERS

TO MAKE UP
Join rem shoulder and neckband seam.
Fold neckband in half to inside and slip stitch in place.
Sew in sleeves matching centre marker to shoulder seam.
Join side and sleeve seams.

Wash garment. Block out to correct size and shape and allow to dry. Press on wrong side.

Multi-coloured I

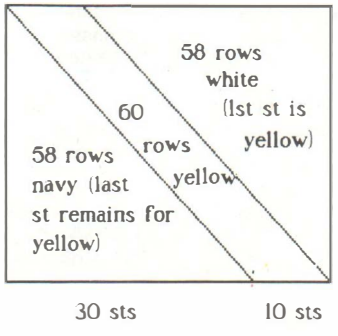
PUSHERS

Irene advances on the two colour Intarsia this month. She explains and gives ideas for various multi-coloured designs that can be worked

What with the summer approaching (fingers crossed), our thoughts are turning to lightweight fabrics. Over the last few issues, I have been discussing ways of making single bed fabric with pushers but so far it has only been in two colours. Now, we take the plunge into the murky waters of multi-coloured Intarsia. I say murky waters deliberately because, though it is not all difficult, the unprepared knitter who starts straight into a garment doesn't know what is lurking there to catch him/her out until it is too late. This month, I am dealing with making these patterns manually which applies to both the Duomatic and 6000E. 6000E users also have the option of using the console to control the pushers and I will be discussing this next month. Manual multi-coloured Intarsia is made in quite a different way to two colour. Because there are to be more than two colours in a row, we can no longer use the arrow key and colour changer to alternate between blocks of colour. As each section is completed before going on to the next one, the position of the yarn in the colour changer does not matter any more. My samples all move the panels by one stitch at a time which I think looks the nicest but you can move them by as many stitches as you like as long as you do it consistently. I have also left the holes, but these can be avoided as I explained in last month's *MKN*.

In Model Book No 48, there is a very nice three colour Intarsia sweater with a diagonal stripe across the front and back. For the 6000E, it requires four full cards and a big paragraph with small writing full of programming instructions which puts a lot of knitters off. Equally, a lot of Duomatic knitters assumed they could not make it because at first glance, they saw all the 6000E instructions and overlooked their instructions which are only two lines plus the diagram. I lost count of the number of phone calls I had over this pattern. To be fair, this was not the fault of the pattern which is quite clear but rather that it came out when the 6000E was a very new machine and none of us

DIAGRAM A



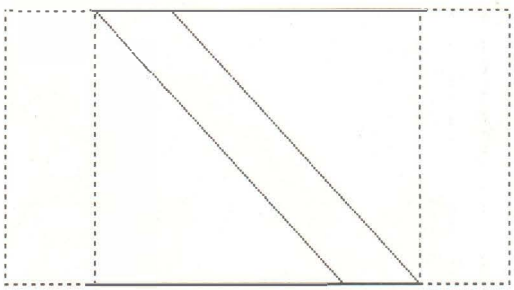
ntarsia with

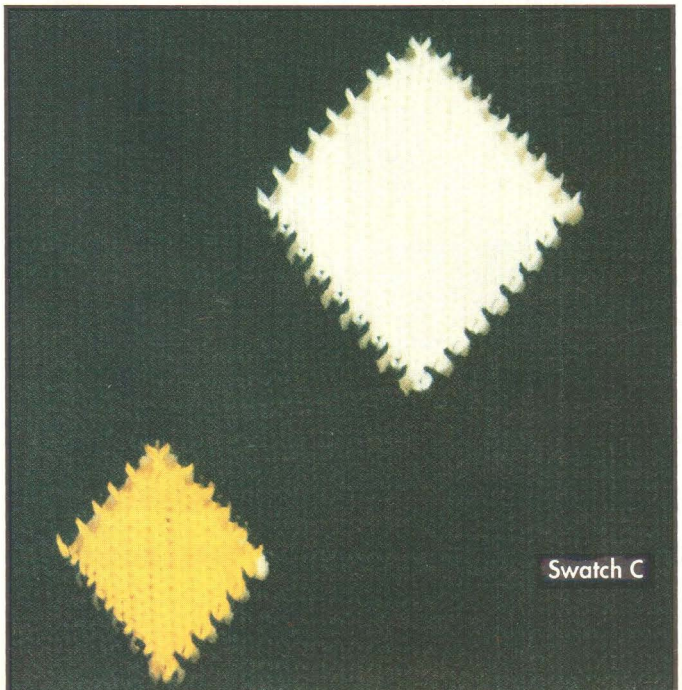
Irene Krieger

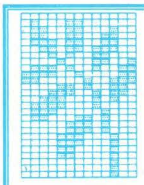
really knew what we were doing.
This sweater is a doddle for either machine because it can be made manually. I have knitted up a miniature version of the front for Swatch A. For both machines, it is best made on the front bed as the pushers are easier to get to. The only difference between knitting it on the 6000E and Duomatic is that on the Duomatic you can have pushers in upper working position (UWP) and lower working position (LWP) and they will remain in these positions until you change them. However, on the 6000E, any pushers set in the LWP will come to the UWP after one row. Obviously, it would be a pain to have to keep resetting the pushers after every row, so the answer is to put pushers that have to hold completely out of work (inside the blocking rail). This is known as non-working position or NWP. In the UWP, with the front lock set to BX on the Duomatic (LX on the 6000E), the pushers will make their needles knit. In the LWP, their needles hold. As I have said many, many times over the years, a pusher out of work behaves like a pusher in the LWP, so the problem is solved. The only other 'different' problem that an 6000E user may come across is that the machine may return UWP pushers to LWP after a row. I still do not know what causes this but I have several theories, one of which is that it is to do within the pattern sequence that you stopped when you last used the console. Before beginning to knit, put the pushers in the UWP, the front bed to LX and knit a couple of empty rows. If the pushers stay in UWP, you don't have a problem. If however, they are returned to the LWP, turn the console on, and program in 183 as a stitch pattern. Go into the knitting program, and pretend you are going to knit. Stop when you have RC 0 in the display. Press the fast forward button to get back to PROGRAM and switch off. Repeat the test and the pushers should stay in the UWP.
No matter which machine you are using, the most important thing with this or indeed any other multi-coloured manual Intarsia

▷ 41

DIAGRAM A(i)







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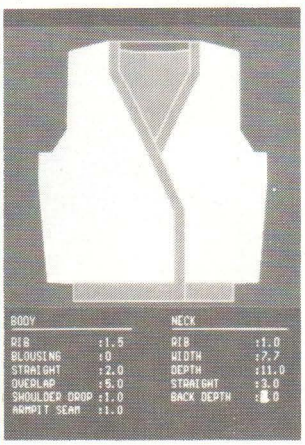

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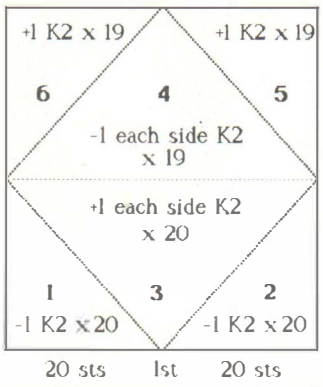
DIAGRAM B



Irene Krieger

pattern, is to make sure that you knit the panels in the correct order. It is not possible to wedge rows in under held stitches so in the case of Swatch A, the navy would have to be knitted by bringing to UWP only the pushers under the navy needles. Knit two rows and then return the first pusher on the right to the LWP or NWP. These rows and pusher movements are repeated until all the navy stitches have been used. If you look at Diagram A in conjunction with Swatch A, it is easy to see why you cannot start off knitting with the yellow or white sections. Assuming you had some ribbing at the bottom, if you started with yellow, you would be knitting directly into the ribbing stitches on the left so it would not be possible to slot in the navy section afterwards.

The yellow is worked differently from the navy in that the same number of stitches travel across the work. My sample uses ten stitches, so to make the stripe move across, I needed to bring up one pusher on the left so that I got a yellow stitch on top of a navy one. This made eleven pushers in UWP so one at the right has to be put to LWP or NWP. This is repeated after every two rows of knitting. Take care when knitting this as it is difficult to see where you are in the pattern just by looking. All the stitches on the right of the navy will be yellow, but some will be holding and some knitting. If you have to stop for any reason, stop with the locks on the left where you do not make any changes. This is a good piece of advice no matter which of these Intarsia patterns you are following.

If you look closely at the upper part of the yellow and white join on Swatch A, you will see that the holes in this section are bigger than elsewhere. This is becasue I hung a weight in when knitting this bit. The lesson to be learnt is that if you want to use weights (which you may well want to do as it helps the stitches to knit off evenly), then hang them right from the very beginning even if they are not needed for the knitting process.

It is not immediately obvious, but with this pattern, the number of stitches and rows are dependent on each other so you cannot necessarily get a piece of knitting to a specific size. If you need more stitches and still want the stripe to travel from one corner to the other, it will take more rows to get there. You could of course just add extra stitches at each side as on Diagram A(i) but then the stripe no longer goes from corner to corner. Equally, you cannot add extra length without extra stitches unless you just have bits of plain stocking stitch at the top or bottom.

A diagonal stripe is not the only thing you can do. The principles can be applied to make diamonds, wedges and other geometric shapes as well. If the pattern is to fill the work, the length will again depend on the number of stitches and vice versa. Swatch B shows a diamond and Diagram B shows the order of the panels and how they were worked. It does not really matter whether panel 1 or panel 2 is worked first as long as you do not try to begin with panel 3. The same is true of panels 5 and 6. The - or + 1 refers to the pushers not needles so, -1 means put one working pusher into LWP or NWP. +1 means put a holding pusher into UWP. I have not made a mistake in the number of rows for the upper part which is not just a mirrored image of the lower section. The diamond shape pivots on two rows, so it takes two less to get back to the single stitch.

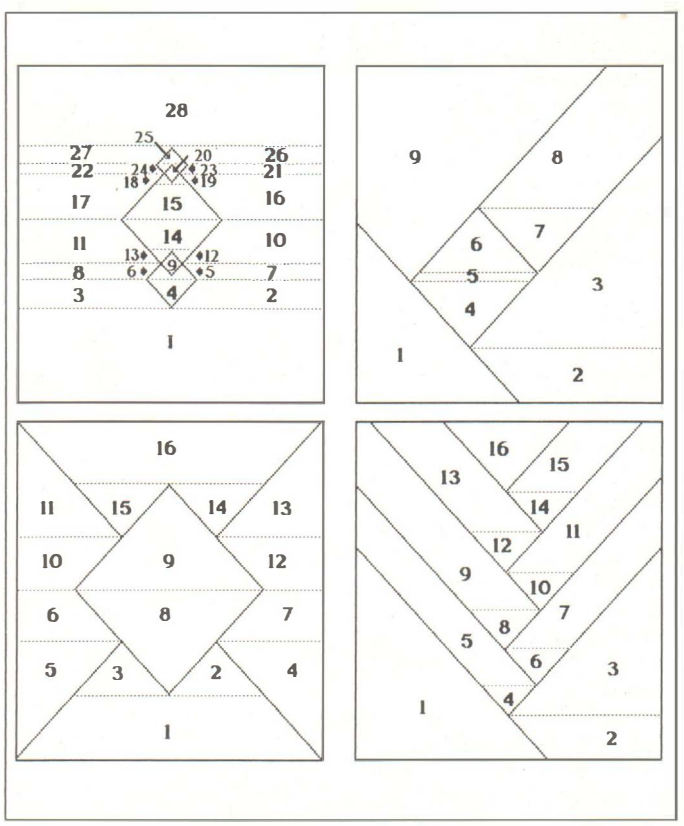
When the pattern does not fill the work, you can knit over as many needles for as many rows as you like. For Swatch C, I have made the same pattern twice within the work. As you can see, the diamonds do not have to be the same size as long as you finish one before beginning the next. That is not to say that it is not impossible to have them overlapping but it will require careful working out on paper to sort out the order of the panels.

A great many interconnecting panels and shapes can be made but you must remember that if you always move the same number of pushers (there is no law that says you have to) the angle of the joins will always be the same. The only definite no-nos are vertical stripes. They are not possible in more than two vertical panels without using an Intarsia carriage unless you want to stitch them together by hand. You could have a vertical join within the work but make sure that you are working on the appropriate bed of your machine before beginning. Remember a vertical join requires an arrow key which you do not have on the front lock of the 6000E. I am not that keen on horizontal stripes because the join has no texture. Swatch D illustrates. It is not too bad in comparison with a vertical join but compare it to the joins on the diamonds and I think a horizontal join would look out of place. However, that is just a personal opinion.

Be a little careful in your choice of yarns because every time you run the lock over held stitches, the strippers rub on them. For a fine, delicate yarn, this might prove too much and the strippers may wear through the stitches. Soft yarns may fluff up, giving a 'line' which may show. You will have very little trouble with a robust yarn such as cotton.

I will leave you to look at the remaining diagrams which show some other possibilities. I show the order in which the panels would have to be knitted and as you can see, the more complicated the design gets the more working out it needs.

Until next month



10 POLO M

Polo Shirt

ILLUSTRATED ON PAGE 45

***MACHINES**: These instructions are written for standard gauge machines with ribber. Intarsia facility is required for striped version*
***MACHINES WITHOUT RIBBER**: See page 113*
***YARN**: Brockwell 4 ply Plain Cotton*
***FIBRE CONTENT**: 100% Cotton*
***COLOUR**: Plain version: White 504 (MC).*
Man's striped version: White 504 (MC), Navy 548 (A), Blue 535 (B) and Mustard 554 (C).
Child's version: White 504 (MC), Navy 548 (A), Green 532 (B) and Orange 529 (C)
***STOCKISTS**: To obtain this yarn, please write to Brockwell Yarns, S & J Andrews (WY) Ltd, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, W. Yorks HX6 3LZ*

SIZES
To suit chest 66-71[76-81:86-91:96-101:106-111:116-121]cm.
Finished measurement 80[90:101:115:125:135]cm.
Length 50.5[54:57:61.5:65:68]cm.
Sleeve seam 34.5[38:42.5:45.5:49:49]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Brockwell 4 ply Plain Cotton.
Plain version
400[450:500:600:650:700]g in MC.
Striped version
150[150:200:200:250:300]g in MC.
100[100:150:150:200:200]g in A.
150[150:200:200:250:300]g in B.
100[100:100:150:150:150]g in C.
3 buttons.

GARMENT WEIGHS
313g for size 66-71cm.
629g for size 116-121cm.

MAIN TENSION
Wash, dry and press tension swatch before measuring.
28 sts and 36 rows to 10cm measured over st st and Intarsia (tension dial approx 8).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 113.

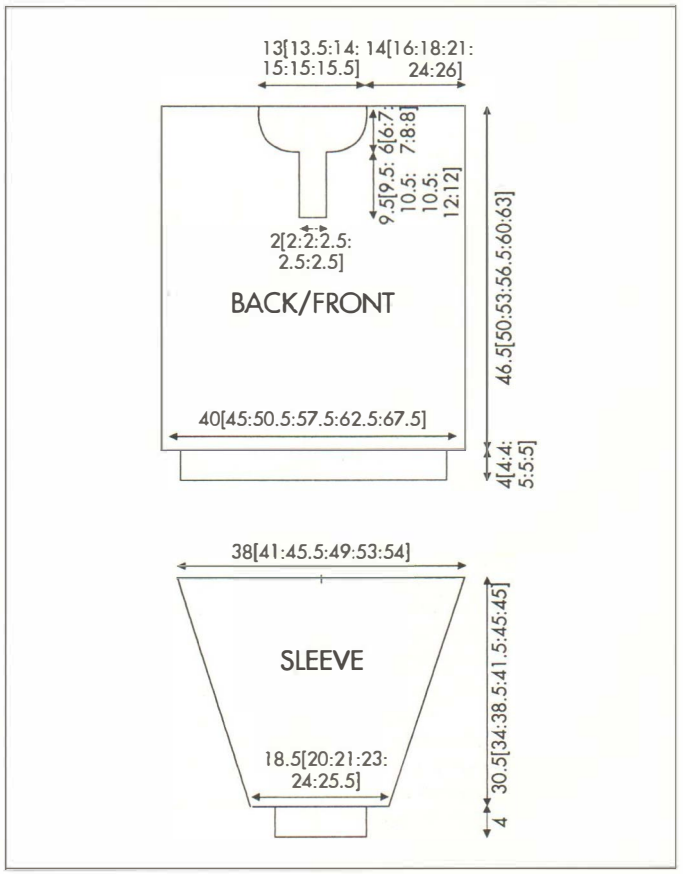
NOTE
Main carriage and Intarsia carriage tensions must be matched exactly.
All ribs are worked in FNR and are attached separately.
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PLAIN VERSION
Foll instructions for striped version but using MC and main carriage throughout.

STRIPED VERSION
BACK
Push 57[64:71:81:88:95] Ns at left and right of centre '0' to WP. 114[128:142:162:176:190] Ns. Using WY, cast on and K a few rows ending CAR.
Set RC at 000. Using B and MT, K until RC shows 84[96:96:108:108:120].
* Using A, K 14[14:16:16:18:18] rows. Using MC, K 14[14:16:16:18:18] rows *.
Rep from * to * until RC shows 168[180:192:204:216:228]. Cast off.

FRONT
Push 57[64:71:81:88:95] Ns at left and right of centre '0' to WP. 114[128:142:162:176:190] Ns.
Using WY, cast on and K a few rows ending CAR.
Attach Intarsia carriage at left. Set Ns to Intarsia position by moving carriage to right. Set RC at 000. Using MT and foll chart, work in stripe patt.
K until RC shows 112[124:128:140:144:156]. CAR.
DIVIDE FOR OPENING
Using a separate length of yarn cast off the centre 6[6:6:8:8:8] sts. Using nylon cord, K 54[61:68:77:84:91] sts at left by hand taking Ns down into NWP. Cont using Intarsia or main carriage over rem 54[61:68:77:84:91] sts at right.
Keeping stripe patt correct, K until RC shows 146[158:166:178:188:200]. CAR.
SHAPE NECK
K1 row. Cast off 3[4:5:5:5:6] sts at neck edge. K1 row.
Dec 1 st at neck edge on every row, 8 times.
Dec 1 st at neck edge on every foll alt row, 4 times. 39[45:51:60:67:73] sts rem.
K until RC shows 168[180:192:204:216:228]. Cast off.
Unravel nylon cord over sts at left. Reset RC at 112[124:128:140:144:156]. Keeping stripe patt correct, complete to correspond with first side, reversing shapings.

SLEEVES
Push 52[56:60:64:68:72] Ns to WP. Using WY, cast on and K a few rows ending CAR.
Set RC at 000. Using MT, inc 1 st at each end of every foll 4th row, 27[30:34:37:40:40] times and *at the same time* work in the



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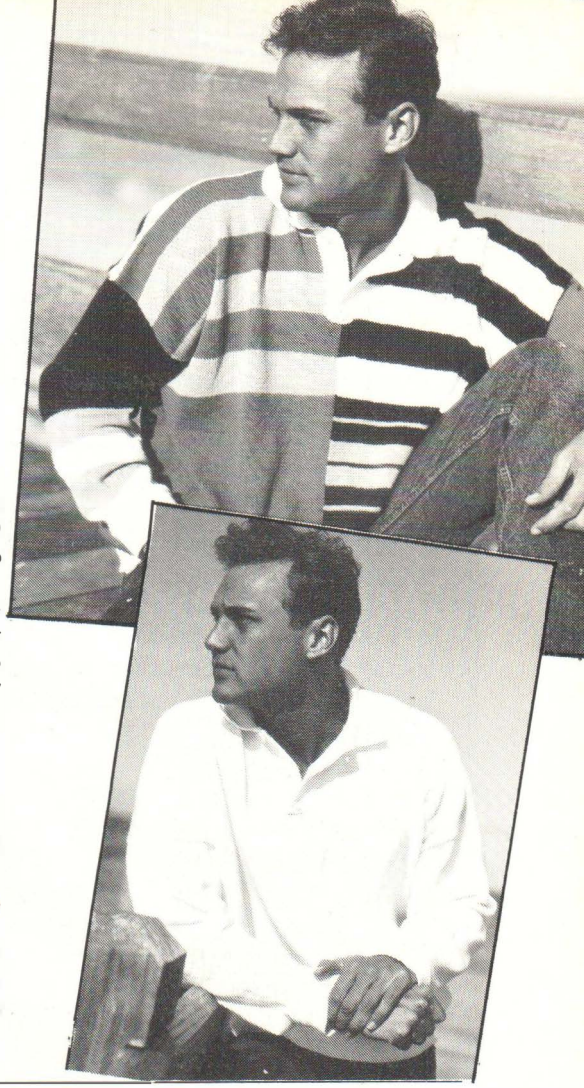

foll stripe sequence:

LEFT SLEEVE

Using C, K until RC shows 52[60:68:72:80:80].
Using B, K until RC shows 110[122:138:150:162:162]. 106[116:128:138:148:152] sts. Cast off.

RIGHT SLEEVE

** Using MC, K 14[16:16:18:18:20]. Using C, K 14[16:16:18:18:20] rows **.
Rep from ** to ** until RC shows 110[122:138:150:162:162]. 106[116:128:138:148:152] sts. Cast off.

WELT
BACK AND FRONT ALIKE

With RB in position, set machine for FNR. Push 96[104:112:120:128:136] Ns on MB and corresponding Ns on RB to WP.
Using MC, cast on and K2 tubular rows.
Set RC at 000. Using MT-3/MT-3, K 20[20:20:26:26:26] rows.
Transfer sts to MB.
With wrong side facing, hang lower edge of back on to Ns, dec 18[24:30:42:48:54] sts evenly as you go. Using MT, K1 row. Cast off.
Rep for front.

CUFFS

With RB in position, set machine for FNR. Push 46[50:54:58:62:66] Ns on MB and corresponding Ns on RB to WP.
Using MC, cast on and K2 tubular rows.
Set RC at 000. Using MT-3/MT-3, K20 rows. Transfer sts to MB.
With wrong side facing, hang lower edge of sleeve on to Ns, dec 6 sts evenly as you go. Using MT, K1 row. Cast off.

BUTTON AND BUTTONHOLE BAND (WORKED IN ONE PIECE)

With RB in position, set machine for FNR. Push 8[8:8:10:10:10] Ns on MB and corresponding Ns on RB to WP.

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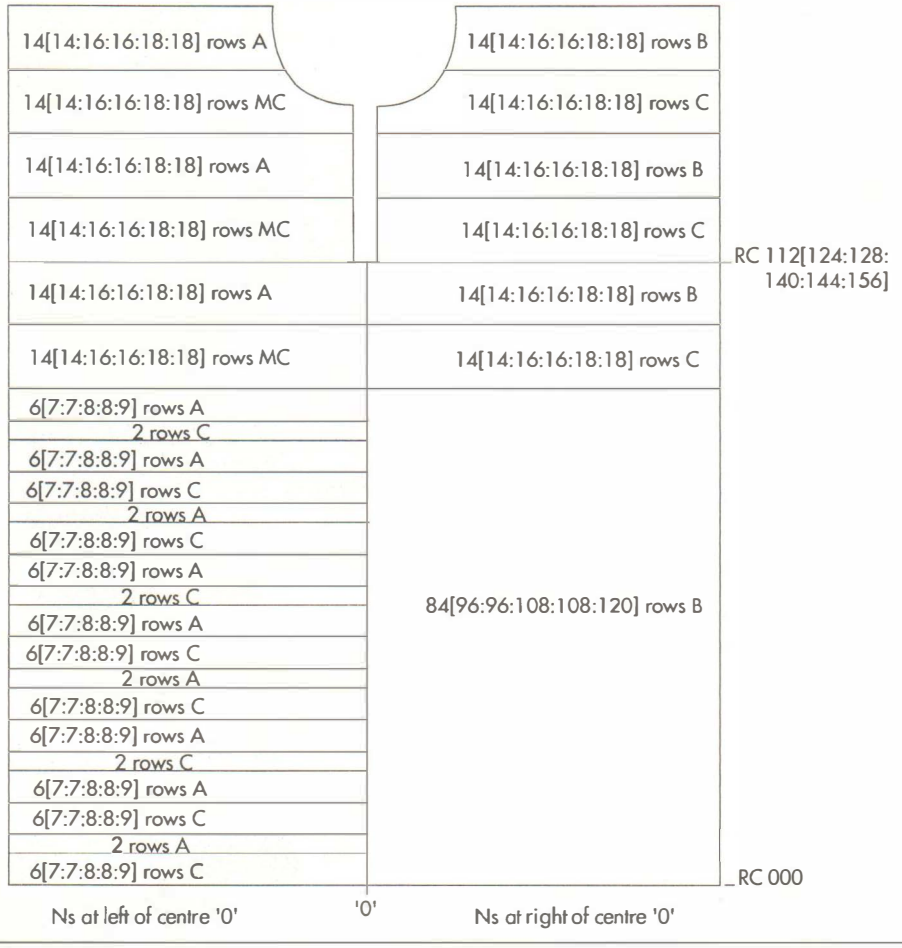

Using MC, cast on and K2 tubular rows.
Set RC at 000.
Using MT-3/MT-3, K4 rows.
Make a buttonhole over the centre 2 sts. K until RC shows 22[22:24:24:28:28].
Make a buttonhole over the same sts as before.
K until RC shows 40[40:44:44:52:52]. Make a buttonhole over the same sts as before.
K until RC shows 48[48:52:52:60:60]. Place a marker at each end for halfway position.
K until RC shows 96[96:104:104:120:120]. Transfer sts to MB and cast off.

COLLAR

With RB in position, set machine for FNR. Push 96[100:106:110:116:120] Ns on MB and corresponding Ns on RB to WP.
Using MC, cast on and K2 tubular rows.
Set RC at 000.
Using MT-3/MT-3, K 20[22:24:26:28:28] rows.
Set carriages to hold. Push 4 Ns on MB and corresponding Ns on RB to HP at opposite end to carriage, K1 row, 20 times.
RC shows 40[42:44:46:48:48].
Move carriages to side. Cancel hold. Using MT, K4 tubular rows. Cast off each bed separately.

▷ 46

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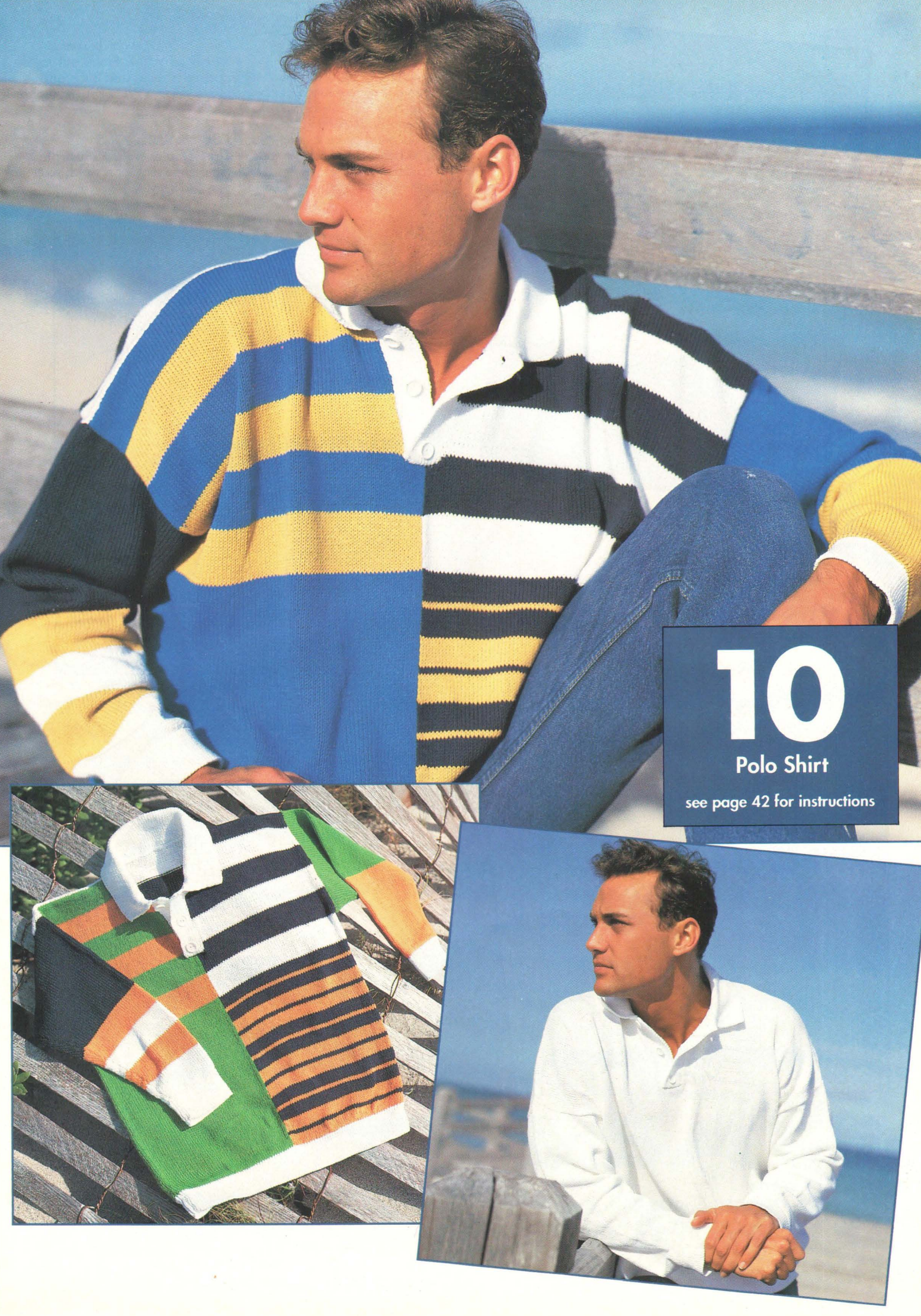

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Polo Shirt

see page 42 for instructions

44 ◁

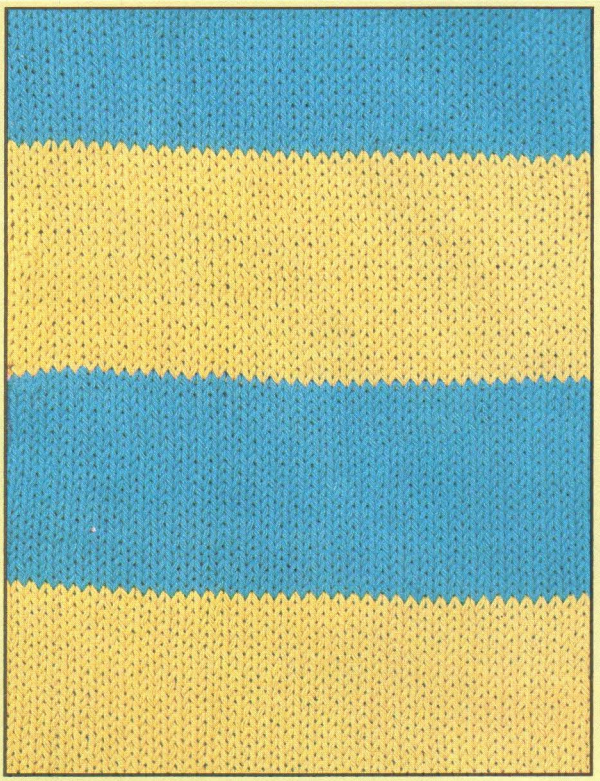
TO MAKE UP

Join shoulder seams.
Matching marker to centre of opening, attach button/button-hole band around opening. Starting and finishing halfway across band and enclosing neck edge between the tubular rows, st collar in position.
Sew in sleeves. Join side and sleeve seams. Sew on buttons. Wash garment. Block out to correct shape and size and leave to dry. Press on wrong side.

COLOUR VARIATIONS

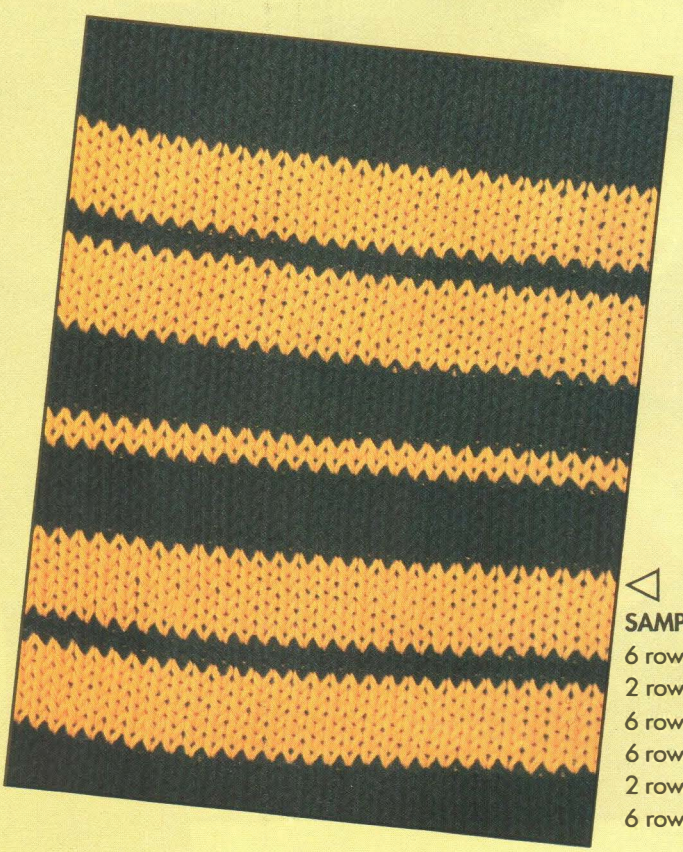
The samples below illustrate other stripe sequences which you may like to try.

△ **SAMPLE A**
20 rows White
20 rows Navy
20 rows White
20 rows Blue



△ **SAMPLE B**
20 rows Mustard
20 rows Blue

△ **SAMPLE C**
9 rows Mustard
2 rows Navy
9 rows Mustard
9 rows Navy
2 rows Mustard
9 rows Navy



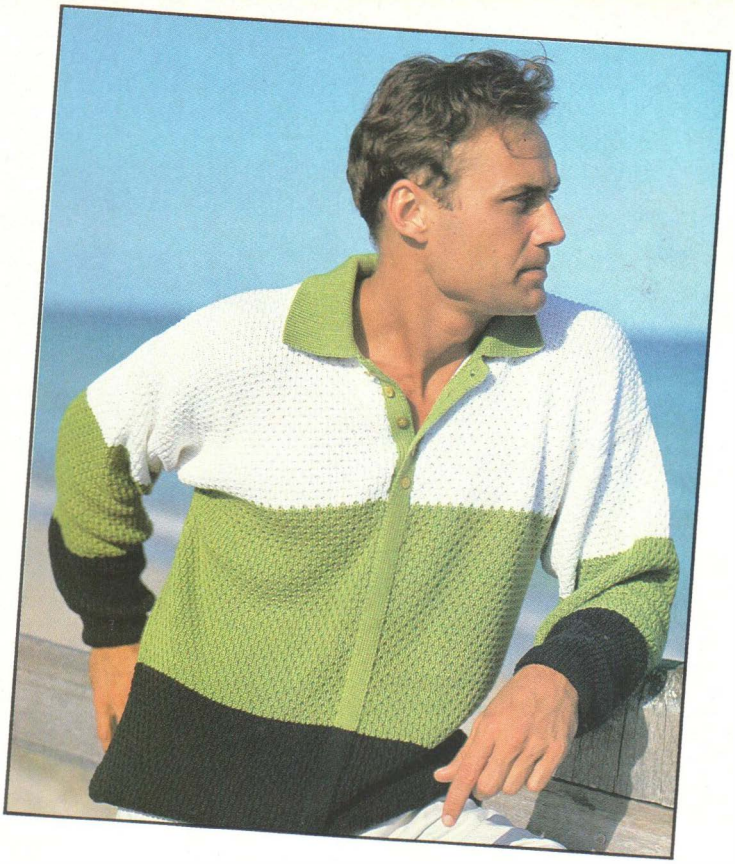
◁ **SAMPLE D**
6 rows Orange
2 rows Navy
6 rows Orange
6 rows Navy
2 rows Orange
6 rows Navy

11

Man's Tucked Rib Polo Shirt

ILLUSTRATED ON PAGE 48

POLO MATCH



***MACHINES**: These instructions are written for standard gauge punchcard machines with ribber*
***YARN**: Bonnie's 3/14s Cotton (2 ply) used double throughout*
***FIBRE CONTENT**: 100% Cotton*
***COLOUR**: We used Navy 117 (MC), Lime Green 120 (A) and White 100 (B)*
***STOCKISTS**: Available from your local Bonnie's Wools stockists or see special order coupon below*

SIZES
To suit chest 96[101:106:111:116:121]cm.
Finished measurement 107[112:117:122:127:132]cm.
Length 72.5[72.5:73.5:73.5:74.5:74.5]cm.
Sleeve seam 54cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Bonnie's 3/14s Cotton.
340g in MC.
350g in A.
350g in B.

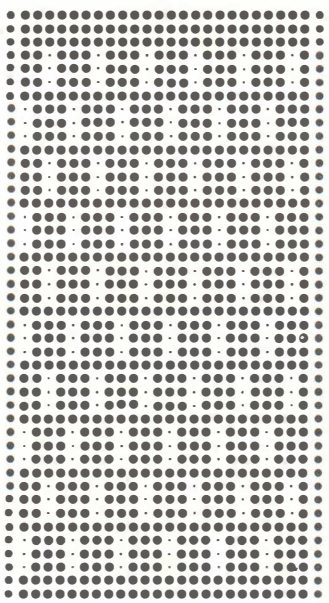
GARMENT WEIGHS
723g for size 111cm.

MAIN TENSION
After washing, 30 sts and 53 rows to 10cm measured over patt (tension dial approx 3/3). Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 113.

NOTE
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card before starting to knit.



BACK
With RB in position, set machine for 1x1 rib. Push 80[84:88:92:95:99] Ns at left and right of centre '0' on MB to WP. 160[168:176:184:190:198] Ns. * Push corresponding Ns on RB to WP. Insert punchcard and lock on first row. Move carriage across Ns to select.
Arrange the Ns on MB for 1x1 rib using the Ns which rem in position B by punchcard. Disconnect punchcard. Arrange Ns on RB for 1x1 rib. CAR.
Using MC, cast on and K3 tubular rows.
Set RC at 000. Using MT-1/MT-1, K30 rows. Lock punchcard on first row.
Set RC at 000. Set machine for patt. Using MT/MT, K1 row. Release punchcard. Set carriage for tuck st knitting (both buttons pressed in).
Cont in tuck st patt *.
K until RC shows 96[96:98:98:100:100].
Using A, K until RC shows 206. Place a marker at each end for start of armholes. K until RC shows 224[224:228:228:232:232].
Using B, K until RC shows

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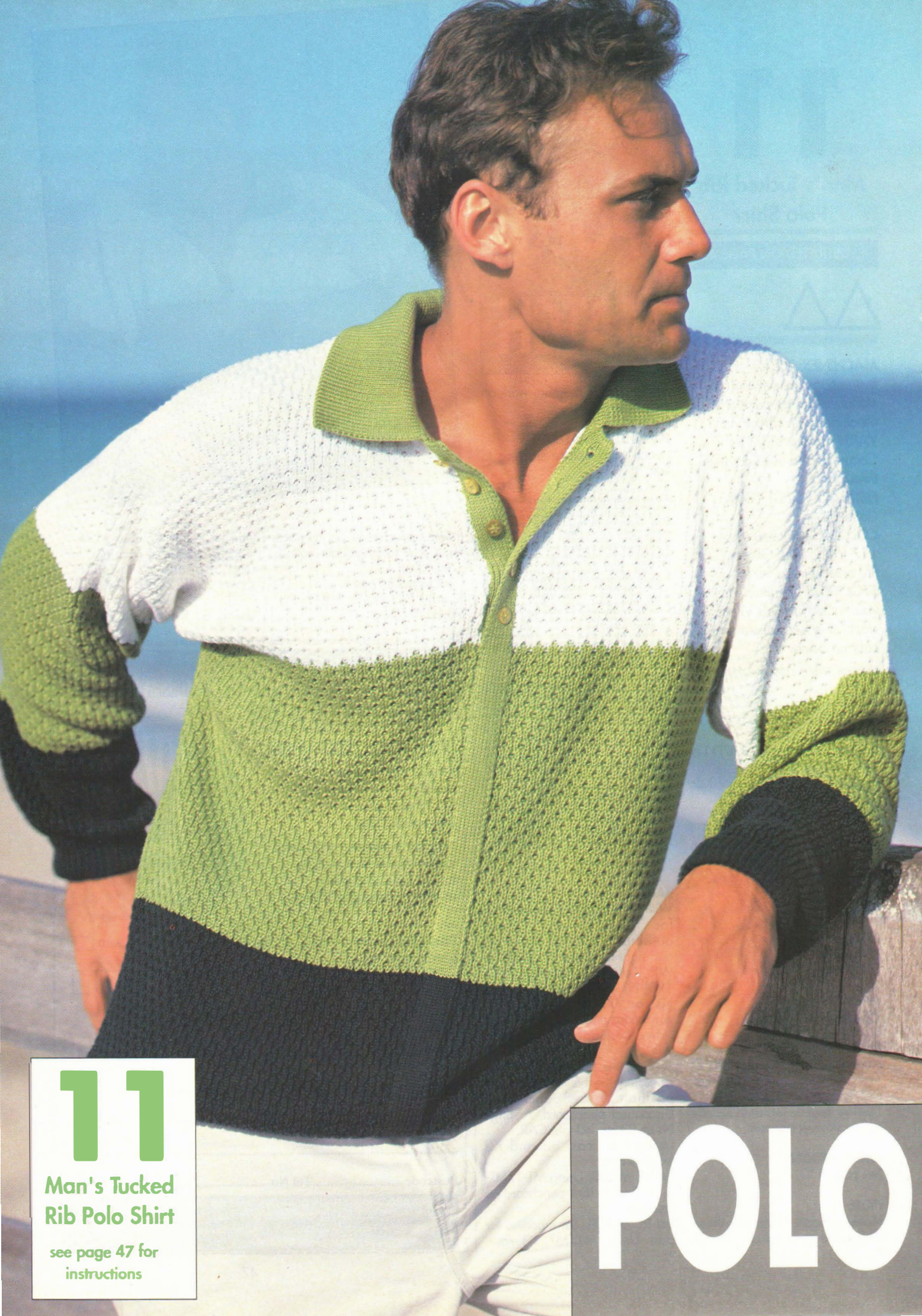
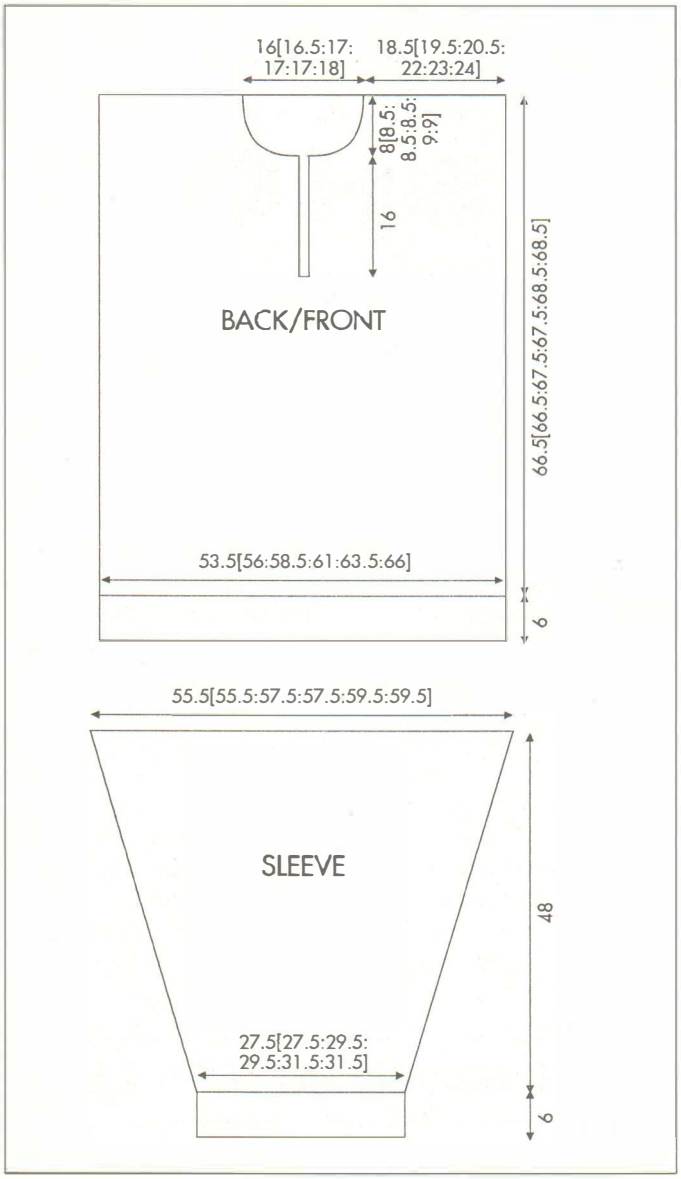


POLO

11

Man's Tucked Rib Polo Shirt

see page 47 for instructions



352[352:358:358:364:364]. Transfer sts to MB and cast off loosely.

FRONT

Work as given for back until RC shows 224[224:228:228:232:232]. CAR.

DIVIDE FOR OPENING

Make a note of row on punchcard. Using nylon cord, K 82[86:90:94:97:101] sts at left by hand taking Ns down into NWP. Work each bed separately. Do not zig-zag across.

Cont on rem 78[82:86:90:93:97] sts at right for first side.

Using B, K until RC shows 308[306:312:312:314:314]. CAR.

SHAPE NECK

K1 row. Cast off 9 sts at beg of next row.

Dec 1 st at neck edge on every foll alt row, 13[14:15:15:15:16] times. 56[59:62:66:69:72] sts.

K until RC shows 352[352:358:358:364:364]. Transfer sts to MB and cast off loosely.

Unravel nylon cord over 4 sts at right (2-0-2 sts). Using B, cast off these 4 sts.

Unravel nylon cord over rem 78[82:86:90:93:97] sts at left. Reset punchcard on row previously noted. Reset RC at 224[224:228:228:232:232]. Complete to correspond with first side, reversing shapings.

SLEEVES

With RB in position, set machine for 1x1 rib. Push 41[41:44:44:47:47] Ns at left and right of centre '0' on MB to WP. 82[82:88:88:94:94] Ns.

Work as given for back from * to *.

Inc 1 st at each end of next and every foll 6th row, 42 times in all. *At the same time*, work in the foll colour sequence.

Using MC, K until RC shows 76.

Using A, K until RC shows 182.

Using B, K until RC shows 254.

166[166:172:172:178:178] sts.

Transfer sts to MB and cast off loosely.

COLLAR

With RB in position, set machine for FNR. Push 120[124:126:130:132:136] Ns on MB and co responding Ns on RB to WP.

Using A, cast on and K3 tubular rows.

Set RC at 000. Using MT-2/MT-2, K40 rows.

Set machine for tubular knitting.

Using MT/MT, K until RC shows 52.

Using MT+2/MT+2, K2 rows.

Using WY, K several rows and release from machine.

BUTTON BAND

** With RB in position, set machine for FNR. Push 8 Ns on MB and corresponding Ns on RB to WP. Using A, cast on and K3 tubular rows. Set RC at 000 **. Using MT-2/MT-2, K76 rows. Cast off.

BUTTONHOLE BAND

Using MC, work as given for button band from ** to **. Using MC and MT-2/MT-2, K 76[76:78:78:80:80] rows.

Using A, K until RC shows 188[188:192:192:196:196].

Make a buttonhole over the centre st on next and every foll 15th row, 5 times in all.

K until RC shows 256[256:260:260:264:264]. Transfer sts to MB and cast off.

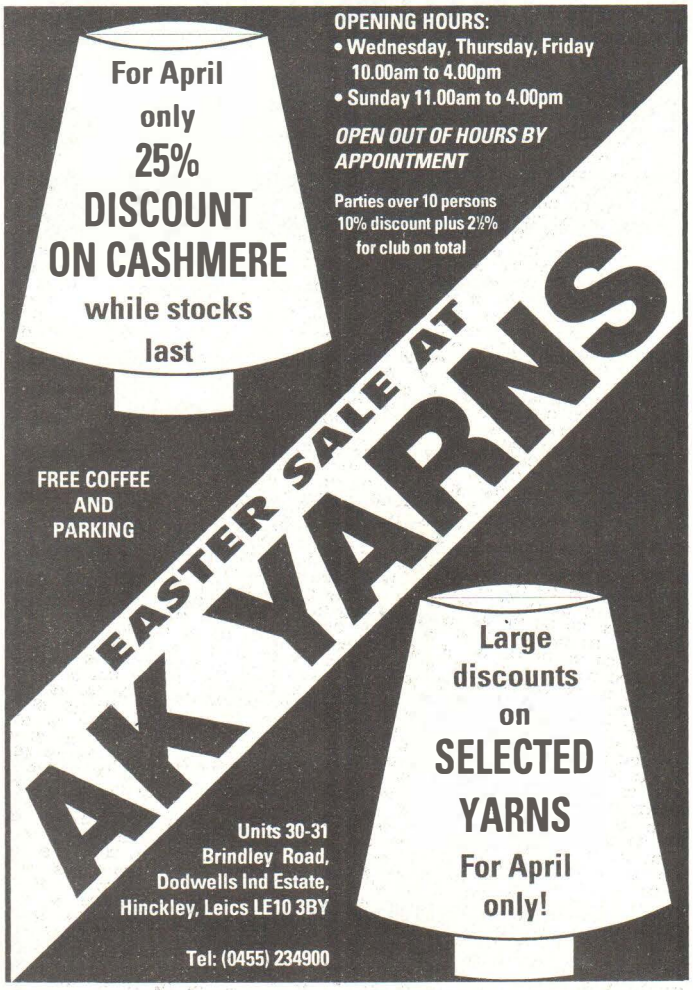
TO MAKE UP

Join shoulder seams. Sew in sleeves between ma kers.

Enclosing neck edge between st st sections, pin collar in position. Backstitch in place through open loops of last row worked in A.

Commencing at neck edge and finishing at start of opening, stitch button band in place to right front edge. Stitch buttonhole band in position to left front edge and cont down to top of welt. Join side and sleeve seams. Sew on buttons.

Wash garment. Block out to correct size and shape and leave to dry.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REPORTING FROM THE SHOW

The North West Knitting and Needlecraft Exhibition was held for the second year at the G-Mex Exhibition Centre in Manchester from Friday 26th February to Sunday 28th.

The spacious exhibition hall is the ideal venue, attracting visitors from as far north as Scotland, many from Wales and, of course, from all over the North of England.

G-Mex, well signed all over the city is very easy to find with ample car parking facilities close by.

Both knitters and stitchers were well catered for with exhibitors representing both crafts, displaying many mouthwatering products to encourage people to improve their knowledge of their craft or to learn something new altogether.

Eight workshops were held for visitors throughout the day, these were run by experts and were all very well attended and greatly enjoyed by visitors.

Paul Baccara ran his usual excellent four fashion shows a day, this year the audience was seated on tiers so everyone had an excellent view.

It is a good idea to catch the first show and then have plenty of time to browse and find that garment you would just love to have! So many times we have ladies chasing around in a panic after the final fashion show, trying to get what they have seen before the exhibition closes!

We ran our £100 cash draw each day. Just a reminder that everyone is entitled to enter the draw simply by filling in the form in the show catalogue, answering a simple question and dropping it in to the *MKN* stand. The winner is announced daily at four o'clock and if they have already left the show the cheque is sent on to them.

The show catalogue is tremendous value and is an invaluable asset to the visitor. Not only to find their chosen exhibitor but each issue carries a free machine knitting pattern, a free dressmaking pattern and also, as in the case of the G-Mex catalogue, money-saving vouchers for many of the popular products on sale at the show, not to mention the chance to win the £100 cash.

The enthusiasm of the visitors to the exhibitions is always encouraging and the pleasure they get from their craft is tremendous.

To actually have specialists and visitors alike who have a common interest all under one roof creates the atmosphere that makes the exhibitions the special occasions they are.

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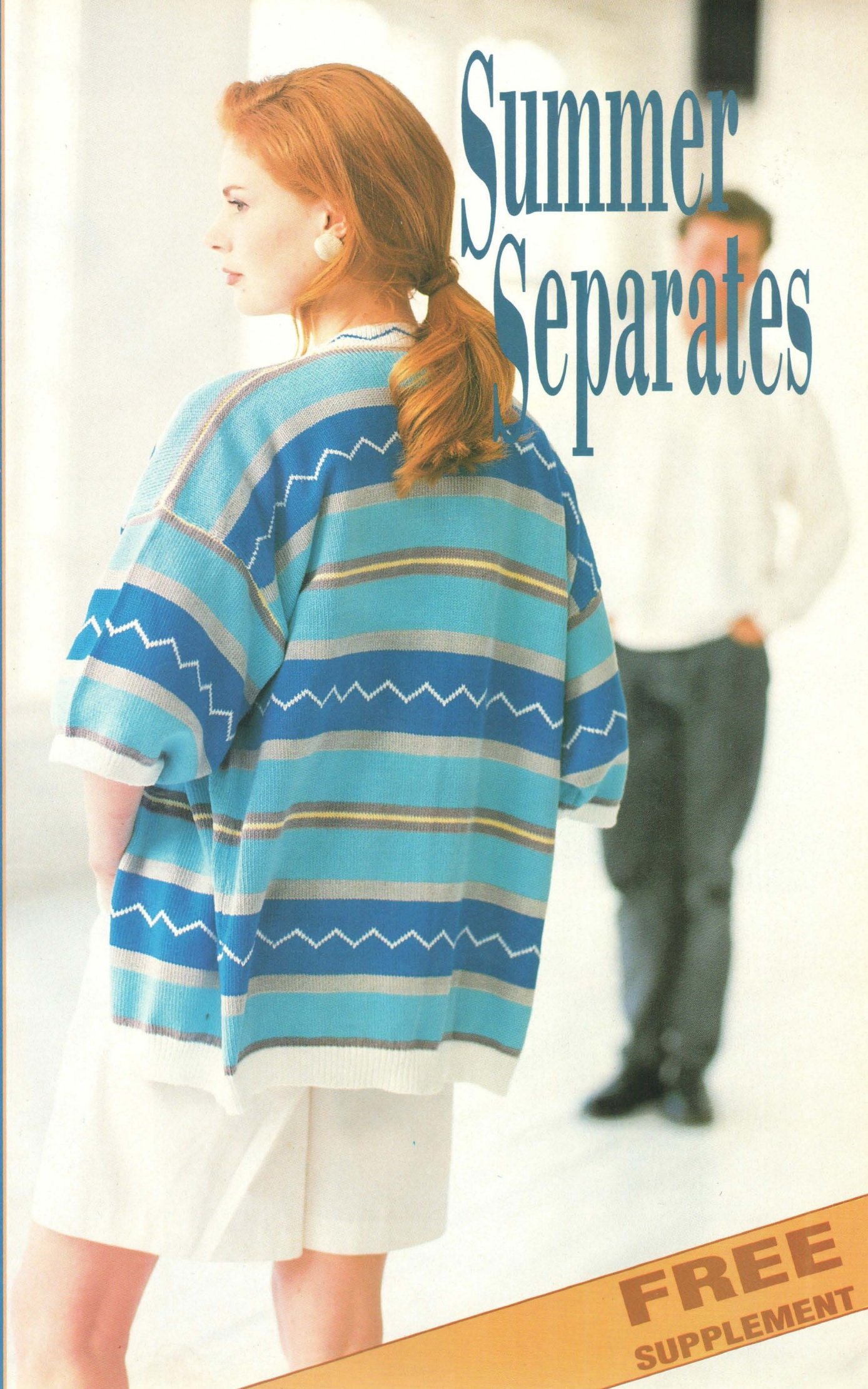
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FREE
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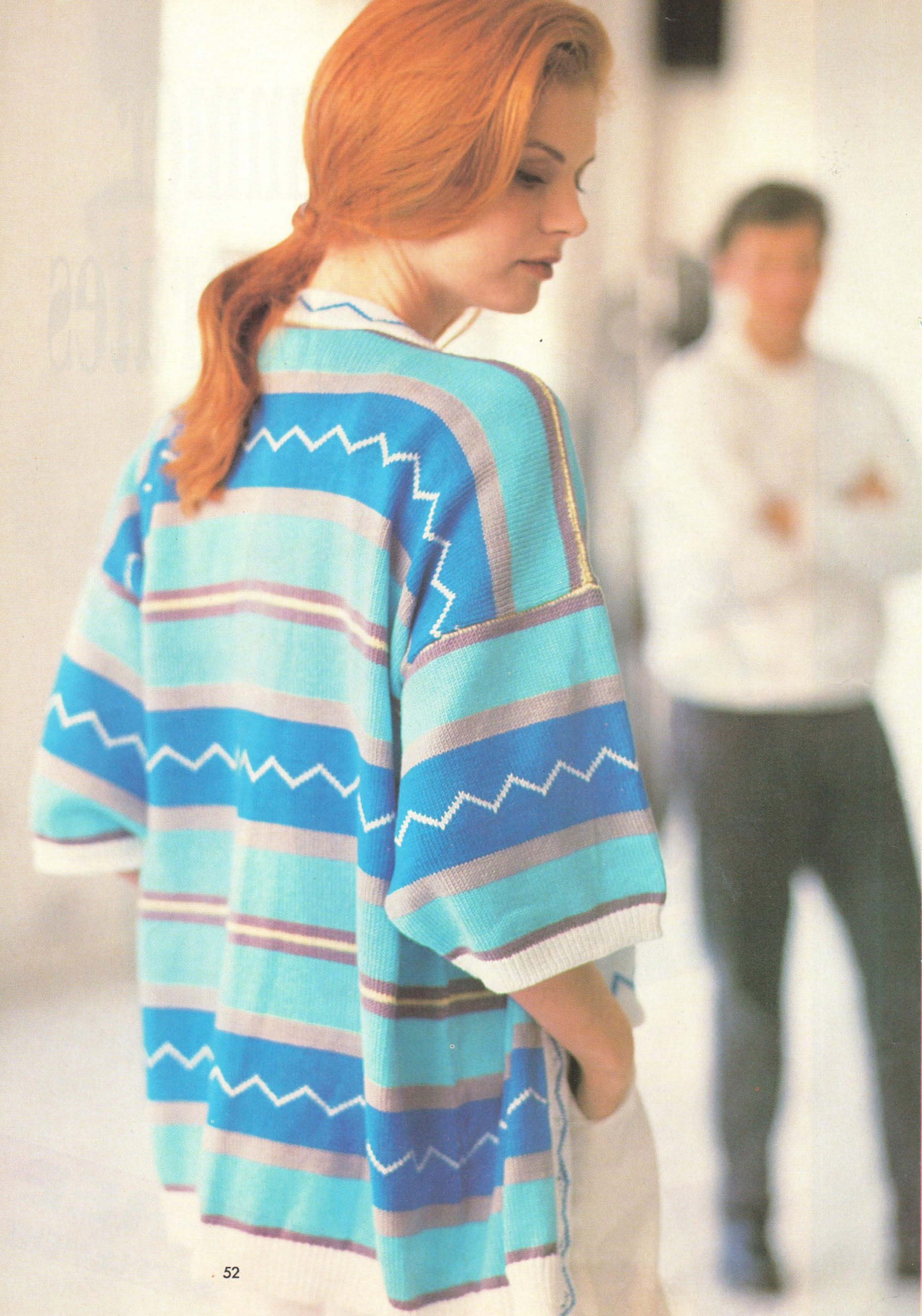


Take one T-shirt and cardigan pattern and a range of cotton yarn in summer colours, add a few variations and some simple stitch patterns and four garments are achieved which can be worn separately or mixed and matched in a variety of combinations.

Contents

Striped Cardigan.....54

Striped T-shirt.....56

Plain T-shirt
with cross stitch trim.....62

Plain Cardigan
with cross stitch trim.....64

The garments were all knitted in Savannah 100% cotton from F.W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU and the designs were charted on the Machine Knitter's Design Board from The Machine Knitter's Company, PO Box 10, Cowbridge, South Glamorgan CF7 7YY

MACHINES: These instructions are written for standard gauge punchcard machines with ribber
YARN: Bramwell Savannah
FIBRE CONTENT: 100% Cotton
COLOUR: We used White (MC), Kingfisher (A), Turquoise (B), Silver (C), Grey (D) and Lemon (E)

SIZE
To suit bust 91-96cm.
Finished measurement 113cm.
Length 72cm.
Sleeve seam 24.5cm.

MATERIALS
Bramwell Savannah.
1 x 500g cone in each colour (only small quantities of C, D and E are required).
10 buttons.
1 pair of shoulder pads.

GARMENT WEIGHS
580g.

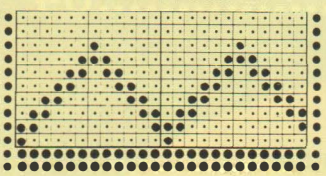
MAIN TENSION
Wash, dry and press tension swatch before measuring.
31.5 sts and 44 rows to 10cm measured over st st (tension dial approx 7).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 113.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card 1 before starting to knit.
When knitting Fair Isle stripes increase MT by two dots.

PUNCHCARD 1



STRIPE SEQUENCE
D, K4 rows.
B, K20 rows.
A, K12 rows.
A+MC, K8 rows Fair Isle using punchcard 1.
A, K12 rows.
C, K8 rows.
B, K20 rows.
D, K4 rows.
E, K2 rows.

BACK
With RB in position, set machine for 1x1 rib. Push 87 Ns at left and right of centre '0' on MB to WP. 174 Ns. Push corresponding Ns on RB to WP.
* Arrange Ns for 1x1 rib. CAR.
Using MC, cast on and K2 tubular rows.
Set RC at 000.
Using MT-3/MT-3, K22 rows.
Transfer sts to MB.
Set RC at 000. Work in stripe

STRIPED CARDIGAN

sequence using MT for st st and MT+•• for Fair Isle rows *. K156 rows.
Place a marker at each end for start of armholes.
K until RC shows 294.
Cast off 62 sts at each end for shoulders. Using WY, K a few rows over rem centre 50 sts and release from machine.

RIGHT FRONT
With RB in position, set machine for 1x1 rib. Push 87 Ns at right of centre '0' on MB and corresponding Ns on RB to WP. Work as given for back from * to *.
K until RC shows 156. Place a marker at right edge for start of armhole.
K until RC shows 180.
SHAPE NECK
Place a marker at left edge. K1 row.
Dec 1 st at left edge on next and every foll 5th row, 7 times in all. K3 rows.
Dec 1 st at left edge on next and every foll 4th row, 18 times in all. 62 sts. K until RC shows 294.
Cast off.

LEFT FRONT
Work as given for right front, reversing needle settings and shapings.

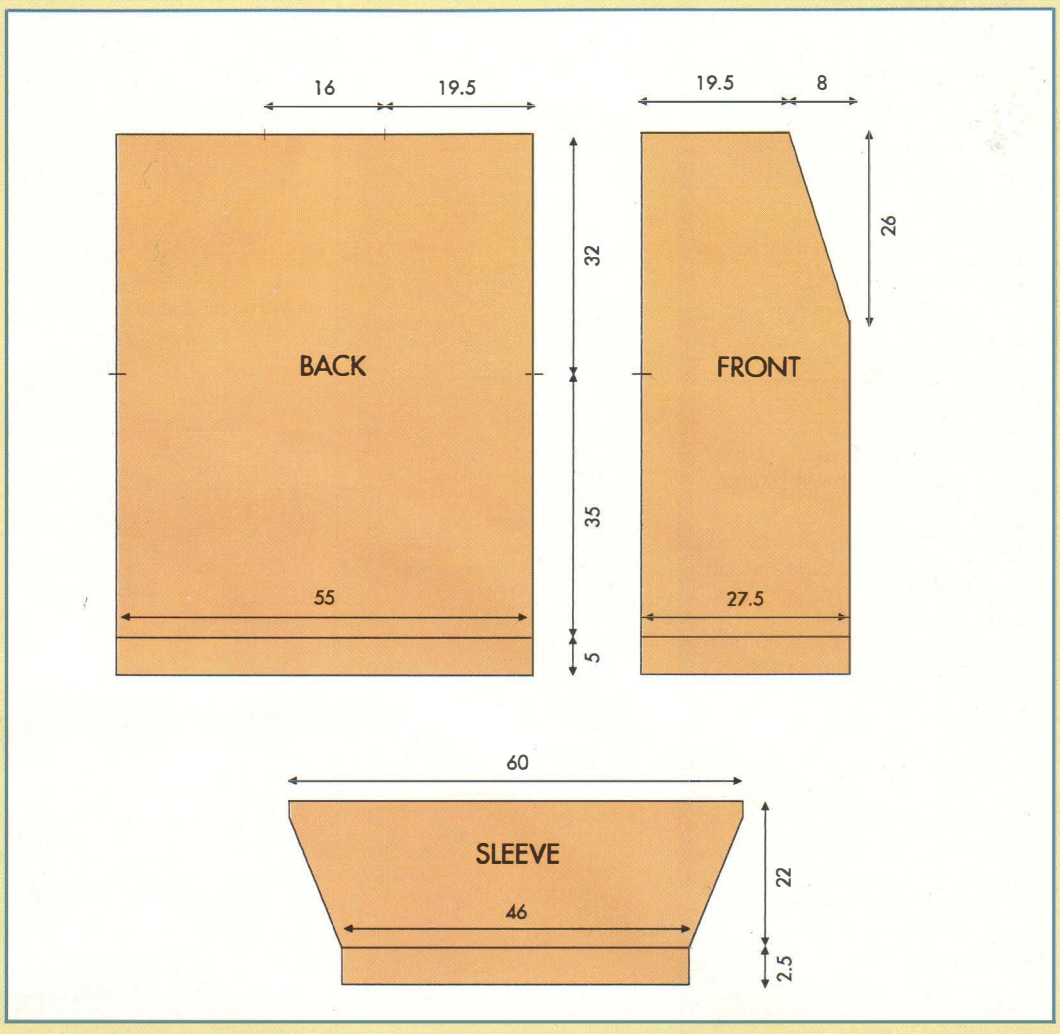
SLEEVES
With RB in position, set machine for 1x1 rib. Push 72 Ns at left and right of centre '0' on MB to WP. 144 Ns. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.
Using MC, cast on and K2 tubular rows.
Set RC at 000. Using MT-3/MT-3, K12 rows.
Transfer sts to MB.
Set RC at 000. Work in stripe sequence using MT for st st and MT+•• for Fair Isle rows. K3 rows.
Shape sides by inc 1 st at each end of next and every foll 3rd row, 22 times in all. 188 sts. K until RC shows 98.
Cast off.

BACK NECKBAND
Push 50 Ns to WP. ** Using WY, cast on and K a few rows ending CAL. Using nylon cord, K1 row.
Set RC at 000. Using MT+1 and MC, K3 rows.
Using MC in feeder 1/A and A in feeder 2/B, set punchcard and K8 rows.
Using MC, reduce tension by one dot, K1 row, 3 times.
Using T10, K1 row.
Using MT, K1 row.
Using MT+•, K1 row.
Using MT+••, K1 row.
Using MT-1, K11 rows. RC shows 29.
Pick up loops from first row worked in MC and hang on to corresponding Ns. Using MT+2, K1 row **.
With wrong side facing, hang back neck sts held on WY evenly over the Ns, K1 row. Cast off.

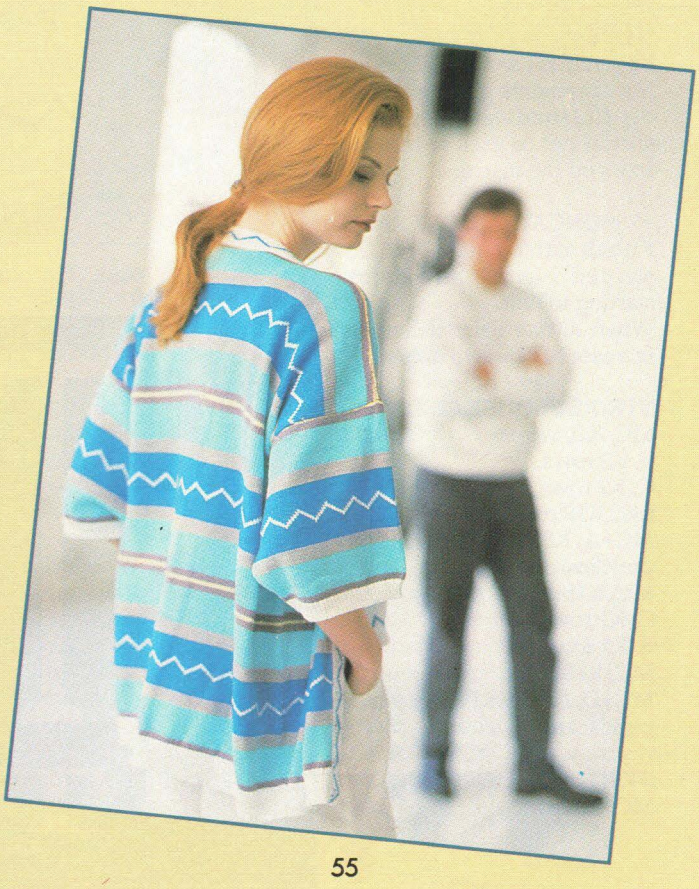
BUTTONHOLE BAND
Push 195 Ns to WP. Work as given for back neckband from ** to ** and *at the same time*, when RC shows 6 and 23, make 10 evenly spaced buttonholes over 115 Ns at left. With wrong side facing, hang right front edge evenly on to Ns. K1 row. Cast off.

BUTTON BAND
Work as given for buttonhole band, omitting buttonholes.

TO MAKE UP
Join shoulder and band seams. Sew in sleeves between markers.



Join side and sleeve seams. Wash garment. Block out to correct size and shape. Leave to dry. Steam press on wrong side. Sew on buttons. Insert shoulder pads.



MACHINES: These instructions are written for standard gauge punchcard machines with ribber
YARN: Bramwell Savannah
FIBRE CONTENT: 100% Cotton
COLOUR: We used White (MC), Kingfisher (A), Turquoise (B), Silver (C) and Lemon (D)

SIZE
To suit bust 91-96cm.
Finished measurement 106cm.
Length 68.5cm.
Sleeve seam 16cm.

MATERIALS
Bramwell Savannah.
1 x 500g cone in each colour (only small quantities of A, B, C and D are required).

GARMENT WEIGHS
440g.

MAIN TENSION
Wash, dry and press tension swatch before measuring.
32 sts and 44.5 rows to 10cm measured over st st (tension dial approx 7).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 113.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card 1 as given for striped cardigan before starting to knit.
When kitting Fair Isle stripes, increase MT by two dots.

STRIPE SEQUENCE ONE
MC, K20 rows.
B, K2 rows.
C, K2 rows.
MC, K18 rows.
MC+A, K8 rows Fair Isle using punchcard 1.
MC, K18 rows.
C, K2 rows.
B, K2 rows.
MC, K18 rows.
MC+D, K8 rows Fair Isle using punchcard 1.

STRIPE SEQUENCE TWO
MC, K8 rows. ▷61

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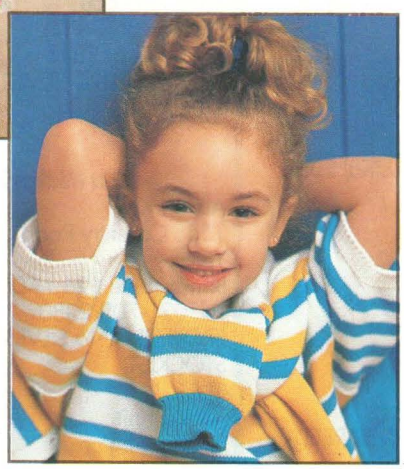

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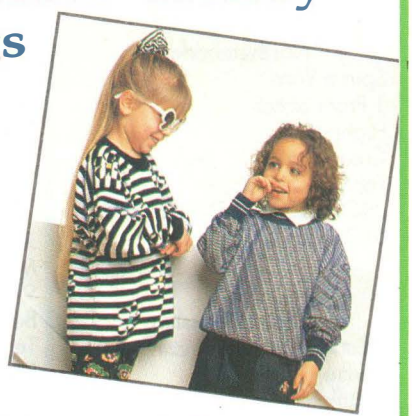

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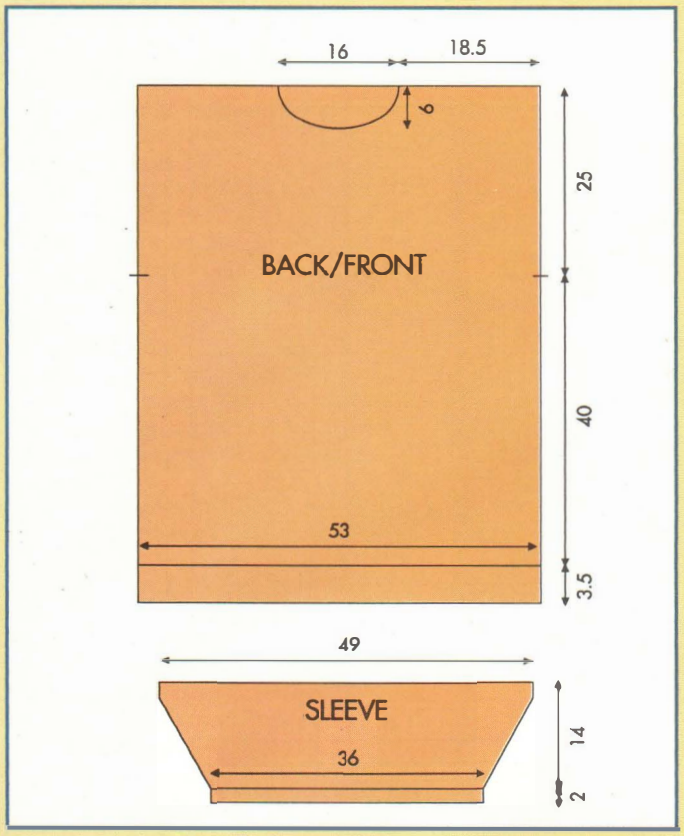
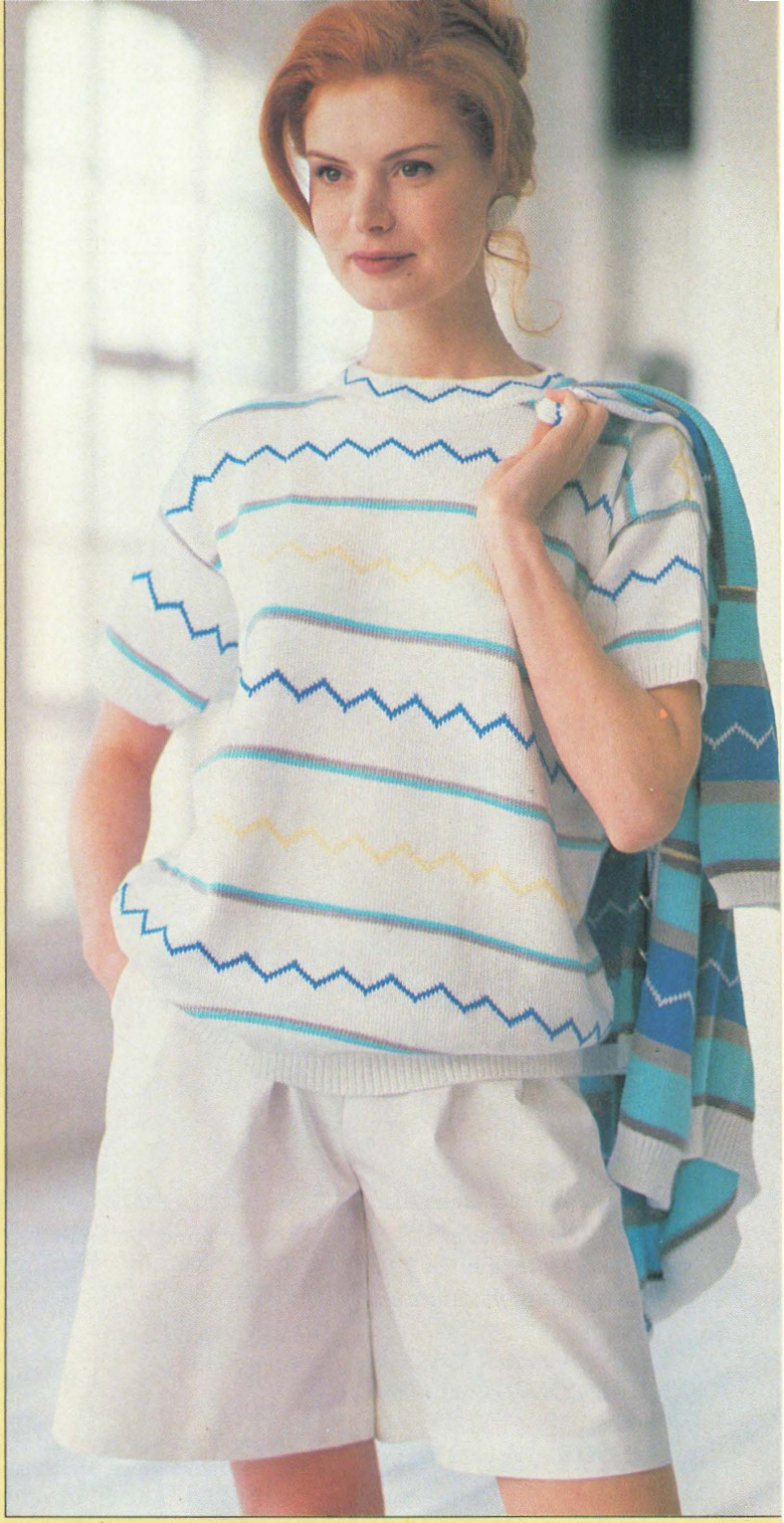




B, K2 rows.
C, K2 rows.
MC, K18 rows.
MC+A, K8 rows Fair Isle using punchcard 1.
MC, K18 rows.
C, K2 rows.
B, K2 rows.

BACK

With RB in position, set machine for 1x1 rib. Push 83 Ns at left and right of centre '0' on MB to WP. 166 Ns. Push corresponding Ns on RB to WP.
Arrange Ns for 1x1 rib. CAR.
Using MC, cast on and K2 tubular rows.
Set RC at 000.
Using MT-3/MT-3, K18 rows.
Transfer sts to MB.
Set RC at 000. Using MT and stripe sequence 1 but commencing with 16 rows MC and not 20, K150 rows.
Place a marker at each end for start of armholes.
Continue until RC shows 288.
Cast off 55 sts at each end for shoulders. Using WY, K a few rows over rem centre 56 sts and release from machine.

FRONT

Work as given for back until RC shows 258.

SHAPE NECK

Using nylon cord, K94 sts at left by hand taking Ns down into NWP. Cont on rem 72 sts at right for first side. Set carriage to hold. Push 1 N to HP at neck edge on next and every foll alt row, 17 times. K to RC 288. Cast off.
Unravel nylon cord over 72 sts at left. Reset RC at 258. Complete to correspond with first side, reversing shapings.
Unravel nylon cord over the centre 22 sts. Bring 9 sts at each side of Ns in HP to WP. Pick up sts evenly from straight edge of neck and place on to Ns. Using MT, K1 row over all 74 sts. Using WY, K a few rows and release from machine.

SLEEVES

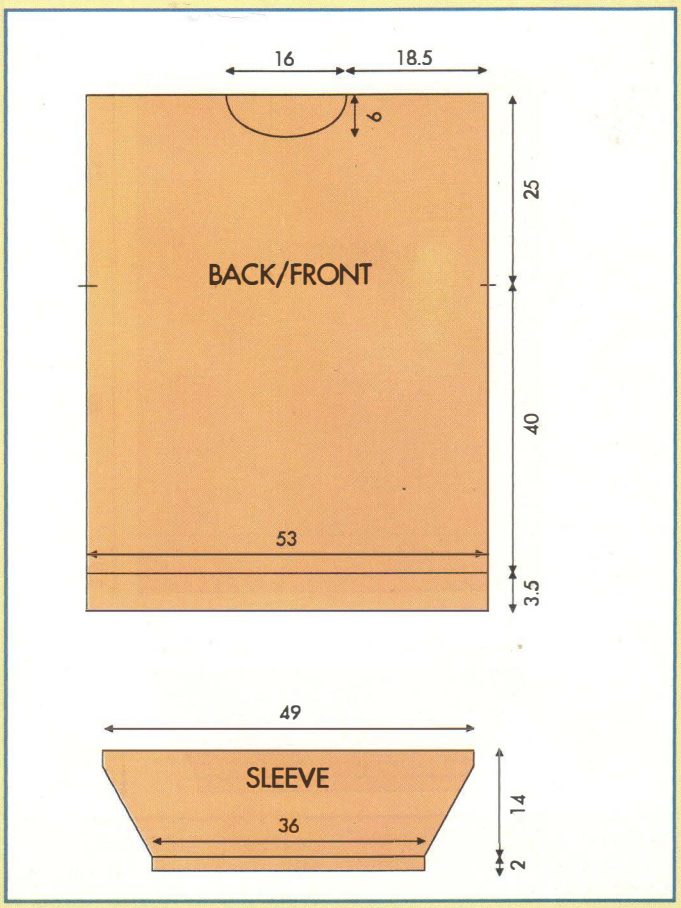
With RB in position, set machine for 1x1 rib. Push 57 Ns at left and right of centre '0' on MB to WP. 114 Ns. Push corresponding Ns on RB to WP.
Arrange Ns for 1x1 rib. CAR.
Using MC, cast on and K2 tubular rows.
Set RC at 000. Using MT-3/MT-3, K10 rows.
Transfer sts to MB.
Set RC at 000. Using stripe sequence 2 and MT, K2 rows.
Shape sides by inc 1 st at each end of next and every foll alt row, 20 times in all. 154 sts. K until RC shows 60.
Cast off.

NECKBAND

Join right shoulder seam.
Push 130 Ns to WP. Using MC and MT, make automatic cast on. Set RC at 000.
Commencing with MT and dec tension by one dot every 2 rows, K until RC shows 13. Using MT+3, K1 row. Commencing with MT-2 and inc tension by one dot on next and every foll alt row, K until RC shows 25. Using MT, K3 rows. *At the same time*, when RC shows 17, work 8 rows of Fair Isle patt using MC+A, then cont using MC until RC shows 28.
Pick up alt loops from cast on edge and place on to corresponding Ns. Using MT, K1 row.
With right side facing, hang the neck sts held on WY evenly on to Ns.
Using MT, K1 row.
Using MT+•, K1 row.
Using MT+••, K1 row
Using MT+1, K1 row.
Using WY, K a few rows and release from machine.

TO MAKE UP

Join rem shoulder and neckband seam.
Sew in sleeves between markers. Join side and sleeve seams. Backstitch last row of neckband in place to right side of neck edge, unravelling WY as you go.
Wash garment. Block out to correct size and shape. Leave to dry. Steam press on wrong side.



MACHINES: These instructions are written for standard gauge machines with ribber
YARN: Bramwell Savannah
FIBRE CONTENT: 100% Cotton
COLOUR: We used White (MY)

SIZE
To suit bust 91-96cm.
Finished measurement 106cm.
Length 68.5cm.
Sleeve seam 16cm.

MATERIALS
Bramwell Savannah.
1 x 500g cone in MY.
Oddments of yarn for embroidery (optional).

GARMENT WEIGHS
440g.

MAIN TENSION
Wash, dry and press tension swatch before measuring.
31.5 sts and 44 rows to 10cm measured over st st (tension dial approx 7).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 113.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

BACK
With RB in position, set machine for 1x1 rib. Push 83 Ns at left and right of centre '0' on MB to WP. 166 Ns. Push corresponding Ns on RB to WP.
Arrange Ns for 1x1 rib. CAR.
Using MY, cast on and K2 tubular rows.
Set RC at 000.
Using MT-3/MT-3, K18 rows.
Transfer sts to MB.
Set RC at 000. Using MT, K150 rows.
Place a marker at each end for start of armholes.
K until RC shows 288.
Cast off 55 sts at each end for shoulders. Using WY, K a few rows over rem centre 56 sts and release from machine.

FRONT
Work as given for back until RC shows 258.
SHAPE NECK
Using nylon cord, K94 sts at left by hand taking Ns down into NWP. Cont on rem 72 sts at right for first side.
Set carriage to hold. Push 1 N to HP at neck edge on next and every foll alt row, 17 times. K until RC shows 288. Cast off. Unravel nylon cord over 72 sts at left. Reset RC at 258. Complete to correspond with first side, reversing

PLAIN T-SHIRT WITH CROSS STITCH TRIM

shapings. Unravel nylon cord over the centre 22 sts. Bring 9 sts at each side of Ns in HP to WP.
Pick up sts evenly from straight edge of neck and place on to Ns. Using MT, K1 row over all 74 sts. Using WY, K a few rows and release from machine.

SLEEVES
With RB in position, set machine for 1x1 rib. Push 57 Ns at left and right of centre '0' on MB to WP. 114 Ns. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.
Using MY, cast on and K2 tubular rows.
Set RC at 000. Using MT-3/MT-3, K10 rows.
Transfer sts to MB.
Set RC at 000. Using MT, K2 rows.
Shape sides by inc 1 st at each end of next and every foll alt row, 20 times in all. 154 sts. K until RC shows 60.
Cast off.

NECKBAND
Join right shoulder seam.
Push 130 Ns to WP. Using MY and MT, make automatic cast on. Set RC at 000.
Commencing with MT and dec tension by one dot every 2 rows, K until RC shows 13.
Commencing with MT-2 and inc tension by one dot on next and every foll alt row, K until RC shows 25. Using MT, K3 rows.
Pick up alt loops from cast on edge and place on to corresponding Ns. Using MT, K1 row.
With right side facing, hang the neck sts held on WY evenly on to Ns.
Using MT, K1 row.
Using MT+•, K1 row.
Using MT+••, K1 row.
Using MT+1, K1 row.
Using WY, K a few rows and release from machine.

TO MAKE UP
Join rem shoulder and neckband seam.
Sew in sleeves between markers. Join side and sleeve seams. Backstitch last row of neckband in place to right side of neck edge, unravelling WY as you go. Wash garment. Block out to correct size and shape. Leave to dry. Steam press on wrong side.
Decorate neckband using cross stitch and contrast coloured yarn (optional).

MACHINES: These instructions are written for standard gauge machines with ribber
YARN: Bramwell Savannah
FIBRE CONTENT: 100% Cotton
COLOUR: We used Lemon (MY)

SIZE
To suit bust 91-96cm.
Finished measurement 113cm.
Length 72cm.
Sleeve seam 48cm.

MATERIALS
Bramwell Savannah.
2 x 500g cones in MY.
8 buttons.
1 pair of shoulder pads.
Oddments of yarn for embroidery (optional).

GARMENT WEIGHS
622g.

MAIN TENSION
Wash, dry and press tension swatch before measuring.
31.5 sts and 44 rows to 10cm measured over st st (tension dial approx 7).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 113.

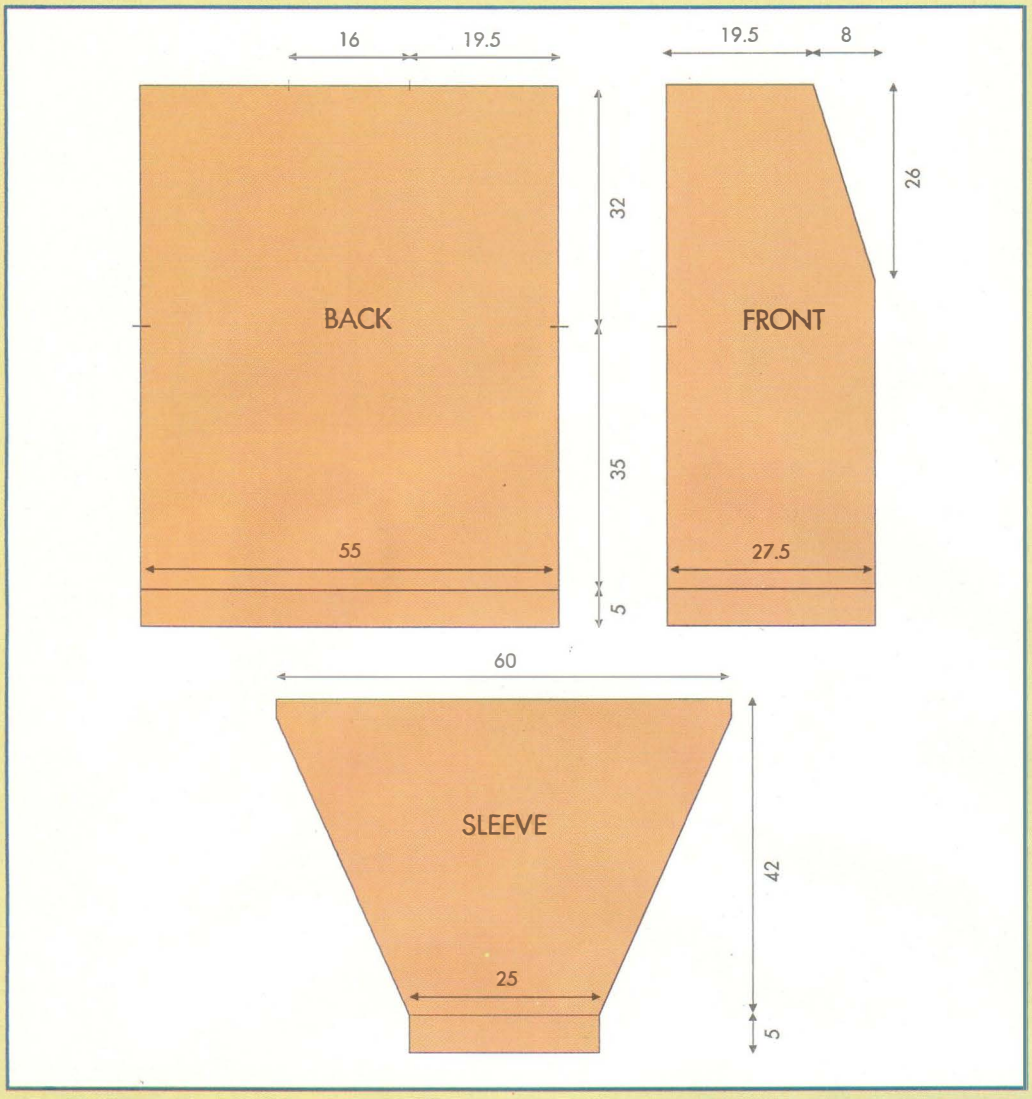
NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

BACK
With RB in position, set machine for 1x1 rib. Push 87 Ns at left and right of centre '0' on MB to WP. 174 Ns. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.
Using MY, cast on and K2 tubular rows.
Set RC at 000.
Using MT-3/MT-3, K22 rows.
Transfer sts to MB.
Set RC at 000. Using MT, K156 rows.
Place a marker at each end for start of armholes.
K until RC shows 294.
Cast off 62 sts each end for shoulders. Using WY, K a few rows over rem centre 50 sts and release from machine.

RIGHT FRONT
With RB in position, set machine for 1x1 rib. Push 87 Ns at right of centre '0' on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MY, cast on and K2 tubular rows. Set RC at 000.
Using MT-3/MT-3, K22 rows.
Transfer sts to MB.
Set RC at 000. Using MT, K until RC shows 54.
Using WY, manually K1 row over Ns 20-59 (40 sts) for pocket opening. K until RC shows 156. Place a marker at right edge for start of armhole.
K until RC shows 180.
SHAPE NECK
Place a marker at left edge. K1 row. Dec 1 st at left edge on next and every foll 5th row, 7 times in all. K3 rows.
Dec 1 st at left edge on next and every foll 4th row, 18 times in all. 62 sts. K until RC shows 294. Cast off.

LEFT FRONT
Work as given for right front, reversing needle settings and shapings.

SLEEVES
With RB in position, set



machine for 1x1 rib. Push 40 Ns at left and right of centre '0' on MB to WP. 80 Ns. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.
Using MY, cast on and K2 tubular rows.
Set RC at 000. Using MT-3/MT-3, K22 rows.
Transfer sts to MB.
Set RC at 000. Using MT, K4 rows.
Shape sides by inc 1 st at each end of next and every foll 3rd row, 54 times in all. 188 sts. K until RC shows 186. Cast off.

POCKET
(KNIT TWO)
Push 38 Ns to WP. Using WY, cast on and K a few rows. Using nylon cord, K1 row.
Set RC at 000. Using MY and MT, K6 rows. Reduce tension by one dot, K2 rows, 3 times. RC shows 12.
Using T10, K1 row.
Using MT-1, K2 rows.
Using MT-1••, K2 rows
Using MT-1•, K2 rows.
Using MT, K6 rows.
Pick up loops from first row worked in MY and hang on to corresponding Ns. Using MT+2, K1 row.
With wrong side facing, hang lower set of sts held on WY for pocket opening evenly on to the centre 36 Ns, i.e omit end Ns.
Using MT, K 109 rows.
Using WY, K a few rows and release from machine.
Turn work and with right side facing, rehang last row. Pick up sts from above WY of pocket opening and hang evenly on to the centre 36 Ns, i.e. omit end Ns. K1 row.
Cast off.
Rep for rem pocket opening.

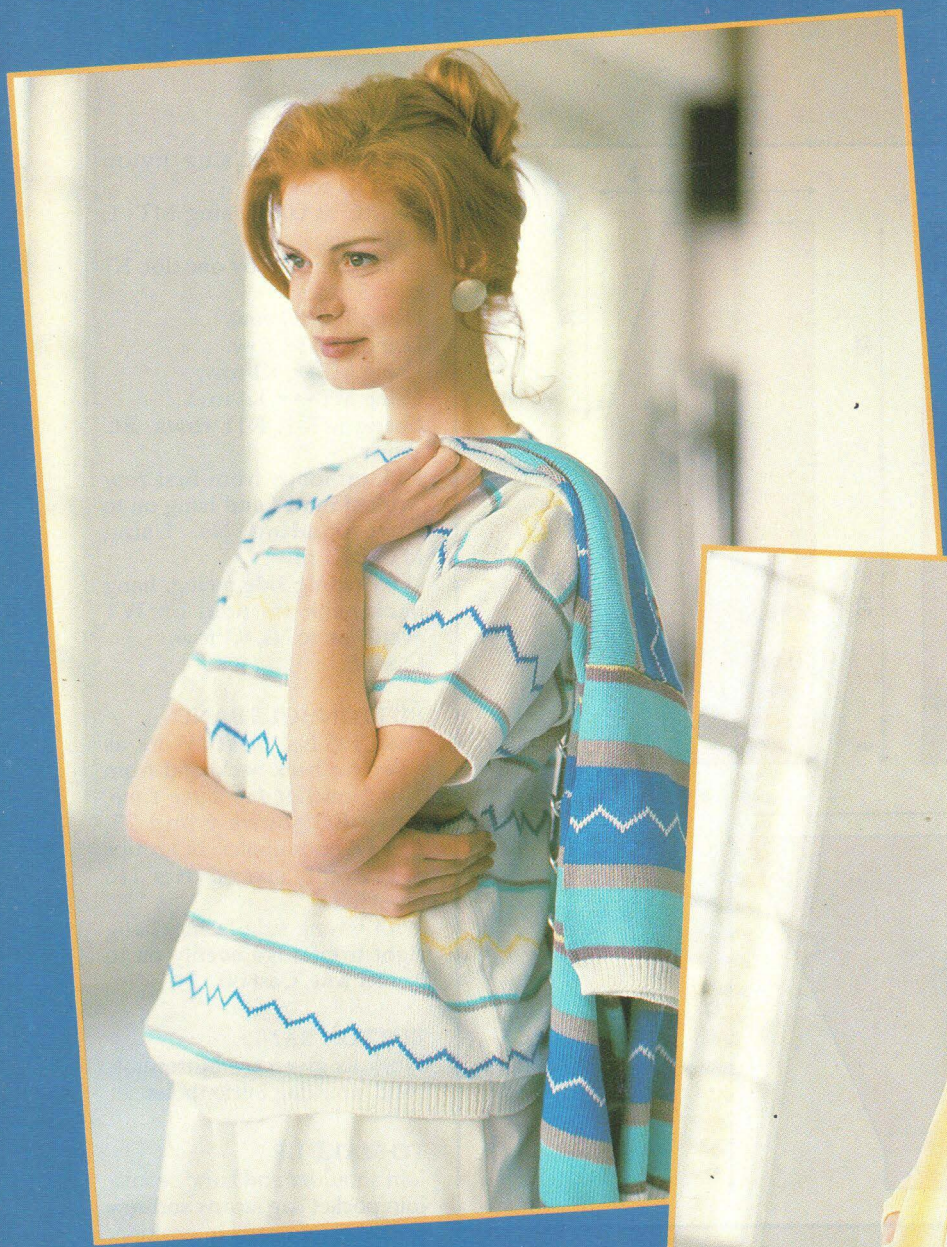
BACK NECKBAND
Push 50 Ns to WP. * Using WY, cast on and K a few rows ending CAL. Using nylon cord, K1 row.
Set RC at 000. Using MT+1, K11 rows.
Reduce tension by one dot, K1 row, 3 times.
Using T10, K1 row.
Using MT, K1 row.
Using MT+•, K1 row.
Using MT+••, K1 row.
Using MT-1, K11 rows. RC shows 29.
Pick up loops from first row worked in MY and hang on to corresponding Ns. Using MT+2, K1 row *.
With wrong side facing, hang back neck sts held on WY evenly on to Ns, K1 row.
Cast off.

BUTTONHOLE BAND
Push 195 Ns to WP. Work as given for back neckband from * to * and *at the same time*, when RC shows 6 and 23, make 8 buttonholes, in groups of 2, evenly spaced over 116 Ns at left.
With wrong side facing, hang right front edge evenly on to Ns. K1 row. Cast off.

BUTTON BAND
Work as given for buttonhole band, omitting buttonholes.

TO MAKE UP
Join shoulder and band seams. Join pocket bag seams and sew pocket band neatly in position. Sew in sleeves between markers. Join side and sleeve seams.
Wash garment. Block out to correct size and shape. Leave to dry. Steam press on wrong side. Sew on buttons. Insert shoulder pads.
Decorate front bands and pocket tops using cross stitch and contrast coloured yarn (optional).

PLAIN CARDIGAN
WITH CROSS STITCH TRIM



Summer Separates

FREE SUPPLEMENT

HINTS & TIPS

Have you overcome a specific problem? Share your discovery with other readers and we'll pay you £5 for your trouble!

A GOOD PROP

I am knitting a jacket which needs four cards clipped together. I have always used a No 9 knitting needle in the hole at the back of my 360 Knitmaster to keep the punchcard up, but when the cards are very long they are inclined to fall to one side. So I have devised the following method which may interest other knitters. I take a piece of corrugated cardboard and cut a piece 2" shorter than the knitting needle and 1" — 1½" wider than the punchcards, then count the grooves on the cardboard and gently slide the needle down the middle groove and fit the end of the needle into the hole at the back of the machine parallel with the tension arm, the cards then rest over the cardboard. I have also made a bigger card the same size as my *Machine Knitting News* folded back or any other pattern I am using, it makes a useful prop at eye level.

Mrs I Bell
Swaffham
Norfolk

DOUBLING UP

I was interested to read Jackie Parten's letter in the Hints and Tips column in a recent issue, when she was giving ideas for decreasing when using the garter carriage.

If the pattern says decrease every 4 rows then I do a double decrease every 8 rows and this cuts down on the stops. I live in a bungalow so my machine is within easy hearing distance so I usually listen for it stopping — if I happen to go past and it isn't quite there — say 2 rows to go, I decrease anyway. I do knit sleeves downwards whilst the dropped sleeve is in fashion, as it is easier to decrease than increase. When I reach the neck shaping I set it to stop at the beginning then I put in however many rows it is to the shoulder and sit by the machine and take the neckline needles off onto a piece of cord each time the carriage is at the opposite end of the bed — then when the decreases are complete I can go away and leave it quite happily knitting away until it gets to the shoulder.

I consider the garter carriage a worthwhile investment and would not like to be without it.

Beryl Axell
Whitstable

FROM ABROAD

Concerning Pauline Cunningham's transfer problem from main bed to rib (January S.A. edition, your December edition), would it not be easier to insert the ribber comb into the garment before transferring stitches? Once the transfer has been done, then the weights could be inserted in the comb.

Work comes to a rapid halt when your magazines arrive, which I am sure is the case with other recipients. It is good news to us that you have opened a branch here as the cost is more in keeping with our pockets and the staff in Pretoria are all very pleasant and helpful.

Thank you!

Mavis Smith
Fontainbleu
South Africa

SHORT CUT

As one who is always looking for a 'short cut' I thought this tip may be useful to some of your readers.

I found tracing designs, either ready printed or drawn, was a laborious task to say the least, then came up with this idea.

I photocopy the design, enlarging to actual size required. Next, I colour the photocopy with 'Pentel fabric-fun' pastel crayons in the actual colours I shall be working the design. Carefully placing photocopy face down on to my stitch/graph paper and using a hard board or work-top (not an ironing board or other soft surface) I press down with hot iron. Making sure the iron is pressed straight down, and lifted straight up, to prevent any smudging. Hey presto! I have an Intarsia or punchcard chart, mirror image and full colour of stitches and rows.

N.B. Too hot an iron will cause crayon to spread or run, so practice on odd scraps of similar thickness paper to get correct temperature of iron first.

May I take this opportunity to say how much I look forward to receiving *Machine Knitting News* each month.

Audrey Colin
Gravesend

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Tartan spri

Laraine chooses a tartan design this month and shows two different effects from one design

Tartan has been very popular this winter, but the tartan effect can be adapted very successfully for spring too, especially on your Silver Reed electronic — not only is there a marvellous 'tartan' pattern in your basic set of cards, but your machine is so versatile, it can make this pattern easier to knit than on other types of knitting machine.

We are going to use colour and texture to make our tartan fabric a spring fabric. So let us make a start with the basic two colour version.

SWATCH 1

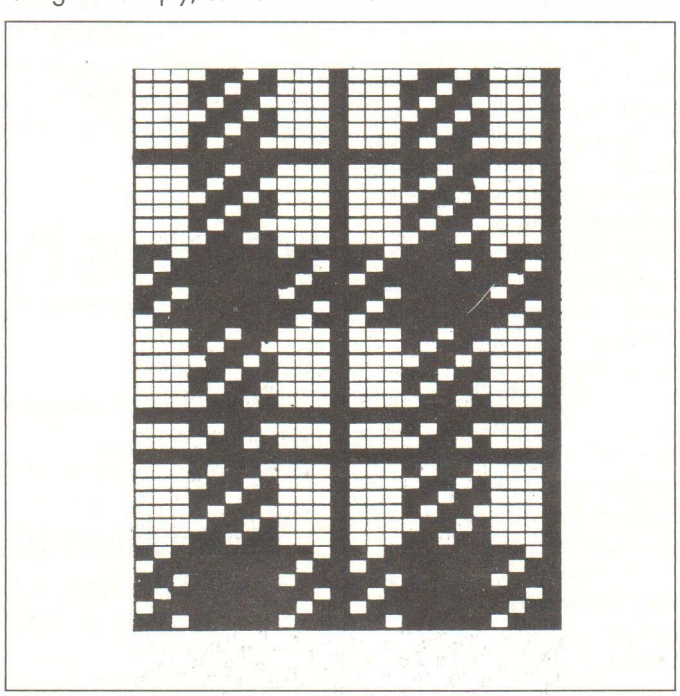
Insert design sheet 3, pattern 23.
Inspection light on.
Set pattern width indicators to 0 and 24.
Point cams at edge of knitting.
Insert yarn separators at edge of knitting.
Needle 1 cam at centre '0'.
Buttons 1 right and 2 left.

NOTE: We normally knit Fair Isle with button 1 set with its left light on. However, if you take a look at the design we are about to knit, you will see that there are some rows which are 'blacked out' all the way across. If we had button 1 set normally, that is, with the left light lit, these rows would knit in the contrast yarn only. This is quite tricky to do because the yarn in feeder 1 'floats' all the way across. But, because it is the yarn nearest the needles, it is in danger of being caught up in places. Also, because, there is only a single row of this at a time, it is not very easy to remove and replace the yarn for one row — the yarn in feeder 2 gets in the way when you try to replace the yarn in feeder 1. So, we use button 1 to reverse the colours. This means that the black rectangles will now knit the yarn in feeder 1 and the white rectangles will knit the yarn in feeder 2, that is, the 'blacked out' rows will now knit in the yarn in feeder 1. The yarn in feeder 2 will now 'float' reasonable easily, but do make sure it is safely under the yarn separator at the beginning and end of the 'plain' row.

Let us continue with the instructions for Swatch 1.
Using white 4 ply, cast on and knit a few rows.
Set carriage for Fair Isle.
Inspection light off.
We are now going to change the yarn in feeder 1 because we are working with the colours of the pattern reversed. With grey 4 ply bouclé (our contrast colour) in feeder 1 and white 4 ply (our main colour) in feeder 2, continue in Fair Isle.
Remember to put the white 4 ply back into feeder 1 to knit a few plain rows to finish.
NOTE: When knitting with bouclé, don't knit too quickly. Your machine has to work a little harder to make sure the needles pick up this textured yarn correctly.

SWATCH 2

Let us now introduce a third colour to our tartan effect fabric.
Insert design sheet 3, pattern 23.
Inspection light on.
Set pattern width indicators to 0 and 24.
Point cams at edge of knitting.
Insert yarn separators at edge of knitting.
Needle 1 cam at centre '0'.
Button 1 right (the colours are reversed) and button 2 left.
Using white 4 ply, cast on and knit a few rows.
Set carriage for Fair Isle.
Inspection light off.
Again, we are changing the yarn in feeder 1 because we are working with the colours of the pattern reversed.
With blue 4 ply in feeder 1 and white 4 ply in feeder 2, knit 12 rows.
* With gold in feeder 1, knit 1 row.
With blue in feeder 1 and white in feeder 2, knit 2 rows.
With gold in feeder 1, knit 1 row.
With blue in feeder 1 and white in feeder 2, knit 18 rows.
With gold in feeder 1, knit 1 row.
With blue in feeder 1 and white in feeder 2, knit 18 rows *.
Repeat from * to * throughout.



NOTE: Because we are knitting a single row in a third colour, you will find that after that row, your other two colours are on the wrong side of the knitting. For this swatch you will find it easiest to simply cut the white and blue yarns and take them to the side the carriage is on. However, if you are knitting a garment, that will get very tedious and will also be very wasteful of yarn. So, you have two alternatives. Either redraw the card so there are two rows of the third colour. Or, you could have two sets of the blue and white yarn threaded up so you can use one set of yarns at one side of the knitting and another set at the other side.

TIP: Whenever you are knitting with more than two colours, you will find it much easier if you invest in an extra tension unit. You can do this in two ways. Either buy a 4 way tension unit which will fit on top of your existing yarn rod, replacing the 2 way unit you have. Or, buy another 2 way tension

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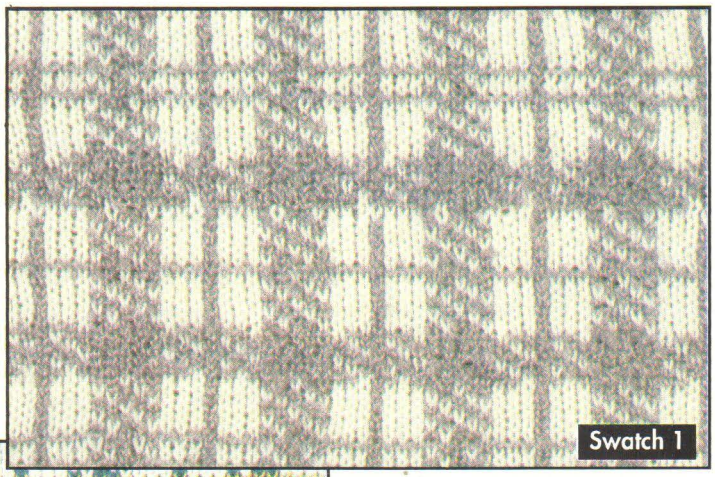
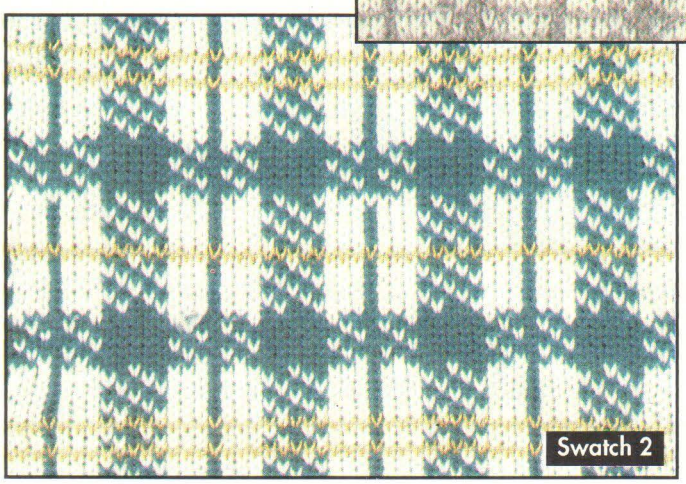

Swatch 1


Swatch 2

unit and another yarn rod — there is an extra hole on your Silver Reed electronic to take an extra rod. However, you must buy the 2 way tension unit and rod separately. If you buy the set which includes both, you will find that the rod is not suitable for your machine.

Why not try some more adventurous colour combinations for this tartan effect fabric. You can use two or three different background colours as well as two or three different contrast colours. You could even introduce some vertical stripes of colour by latch tooling a chain stitch on to the knitting. See what 'tartans' you can come up with for this spring.

Laraine

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THE MAY ISSUE ON SALE 15th APRIL WILL INCLUDE:

ADAPT-A-PATTERN — Marion Nelson cards are not just for Japanese machines — we show a delightful holiday outfit for a toddler worked on a Passap/Pfaff.
For variety, the same cards have also been used to work a lacy version with patterning that can be worked manually or — on Japanese machines, by using a lace carriage.

THE STITCH LIBRARY — Features borders, large and small with lots of ideas for changing the colourways, adapting them for all-over designs, or even mixing up stitch pattern types. There is a beautiful three-colour Jacquard design for Passap/Pfaff owners which could also be used on electronic Japanese machines.

FABRICS AND FURNISHINGS — Betty Barnden continues with techniques for Intarsia-style weaving, giving easy stages to making your own designs. For those who want to try the technique immediately, there is a tea cosy and mats set — brought stylishly up to date to co-ordinate with the most modern kitchen setting.

THE DESIGNER LOOK (FOR MEN'S WEAR) — Ruth Lee provides a wealth of textile combinations and techniques to make men's wear more exciting, but definitely wearable. The fabrics and trimming instructions could be readily translated into women's wear with a few simple colour changes.

THE AMERICAN TOUCH — RIBBER BASICS
The machine manuals instruct you in what to do, but not always why, or whether there are alternative methods. Joyce Schneider addresses some of the most common questions new ribber owners ask at her popular workshops and tells us which of the manual's 'rules' can be broken!

FALKBERRY STITCH is the name Pauline Falk gave to her adaptation of a handknitting stitch, which translates beautifully on to the knitting machine. It makes full use of the garter bar in a creative way, but can be readily adapted to use the U100E or Singer garter carriage as well. Suited to fine yarns through to chunky it provides some interesting ideas for all knitters.

MAXI-MOTIFS — Continuing the zodiac theme, Libra, Virgo and Leo are the new motif designs this month. There are lots of suggestions for using the motifs presented in the series on a variety of garments and other items.

MACHINE WORKS — Do you know what havoc a sticky tension mast can cause? Peter Free will tell you and what to do about it.

Within the patterns there is a fascinating way of using a punchcard from a basic set (we have reproduced the Toyota card) for a classy looking man's Fair Isle sweater. Electronic owners with a garter carriage can use their machine to its full potential with a beautifully textured lady's sweater. Two very different looks in slip stitch are reflected amongst our designs. One is for a three-coloured jacket, with colour and textural interest. The second slip stitch is used as a decorative border on the edges of a cotton top — just right for warmer weather. If you like the look of lace, but find it too revealing all over, then our combination of Fair Isle and lace in another summer top should please you and is quick and easy to knit. Soft colouring on brilliant white is the key to the interest in our lady's cotton Fair Isle sweater, which has lots of potential for the dramatic look if desired.

However, that's not all — want to know what colours and styles are in fashion right now and for the next few months? Check out 'Focus on Fashion' for the latest from the recent 'Design in Knitwear' show. Irene Krieger's name is familiar to many — but we uncovered some of her fascinating family history in our profile feature. Like the co-ordinated look? Then don't miss Carole Baker's advice on combining your sewing and knitting talents. Whilst you have your sewing machine to hand, you could try out some of Irene Krieger's techniques for machine sewing on knitted fabrics with classy looking details attainable on most simple machines. Then there is more about Creation 6 from Angela Gordon, more rewarding manipulation of the PPD from Betty Abbott's 'Masterclass', Step by Step to simple casting on, the knitter's diary and more — all featured in the May issue of *Machine Knit Today.*

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MACHINE KNITTING NEWS

A Machine Knitting News Publication

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ON SALE 15th APRIL

We

12

Sleeveless Top

MACHINES: *These instructions are written for standard gauge machines with ribber*
MACHINES WITHOUT RIBBER: *See page 113*
YARN: *Bramwell Montana 2 ply used double throughout*
FIBRE CONTENT: *100% Cotton*
COLOUR: *We used Navy (MC), Citrus (A), Arctic (B) and Pampas Green (C)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co. Ltd, Unit 5 , Metcalf Drive, Altham, Accrington, Lancs BB5 5TU. The Machine Knitter's Design Board is available from The Machine Knitter's Company, PO Box 10, Cowbridge, South Glamorgan CF7 7YY, price £26.50 including post and packing*

SIZES
To suit bust 86[91:96]cm.
Finished measurement 106[111:116]cm.
Length 63cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Bramwell Montana.
1 x 500g cone in each colour.

GARMENT WEIGHS
420g for size 96cm.

MAIN TENSION
Wash, dry and steam press swatch before measuring.
30 sts and 42 rows to 10cm measured over pattern (tension dial approx 7=MT).

lcome a board

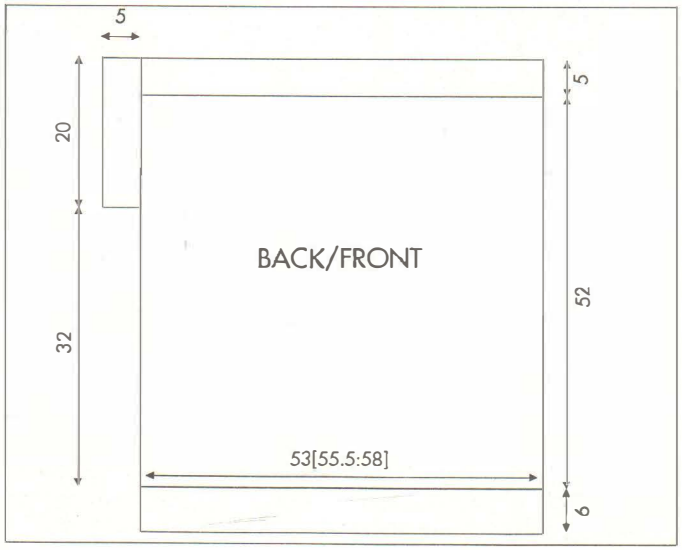
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 113.

NOTE
Instructions are given to knit the sweater using short row holding but it can be knitted by the conventional Intarsia method following the chart. In this case, the MC dividing line of 2 sts should be added to the chart to divide the stripe sections.
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

STRIPE SEQUENCES
Section A — stripe sequence 1
K24 rows each using A, B, C, B, A.
Section B — stripe sequence 2
Using A, K15[11:7] rows.
K18 rows each using B, A, MC, C, MC, A, B, A.
Section C — stripe sequence 3
96cm size only:
Using A, K4 rows.
All sizes:
K 12 rows each using B, A, MC, A, B, A, C, A, B, A, MC, A, B.
Section D — stripe sequence 4
Size 86 cm only:
Using B, K2 rows.
Size 96cm only:
Using A, K 4 rows.
Sizes 91[96]cm only:
Using B, K6 rows.
All sizes:
K6 rows each using A, B, A, B, MC, A, B, A, C, A, B, A, MC, A, B, A, B, A.

BACK
With RB in position, set machine for 1x1 rib. Push 80[84:88] Ns at left and right of centre '0' on MB to WP. 160[168:176] Ns. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.
Using MC, cast on and K2 tubular rows.
Set RC at 000. Using MT-5/MT-5, K30 rows. Transfer sts to MB.
Set RC at 000. Using MT, foll stripe sequence given for Section A.
K4[7:11] rows. CAR. Set carriage so Ns in HP do not knit. Push 1 N to HP at right side on every row to RC 56[60:64]. Cont to push 1 N to HP at right side on every row. *At the same time,* push 1 N to HP on every row at left side until all Ns are in HP.
RC 117. Return 106[110:114] Ns at right side to UWP. Using MC and MT+1, K2 rows. Push all Ns back to HP.
Take carriage to right to work Section B. Set RC at 000. Using MT and foll stripe sequence 2, return one st to WP on every row to RC 98[102:106].
Cont to return 1 N to WP at left on every row, push 1 N to HP at right side on every row to RC 118. Cont to push 1 N to HP at right side on every row, now push 1 N to HP at left side on every row until all Ns are in HP.
RC 152[156:160]. Take carriage to left. Return 101[105:109] Ns at left to UWP. Using MC and MT+1, K2 rows. Push all Ns to HP. CAL. Set RC at 000.

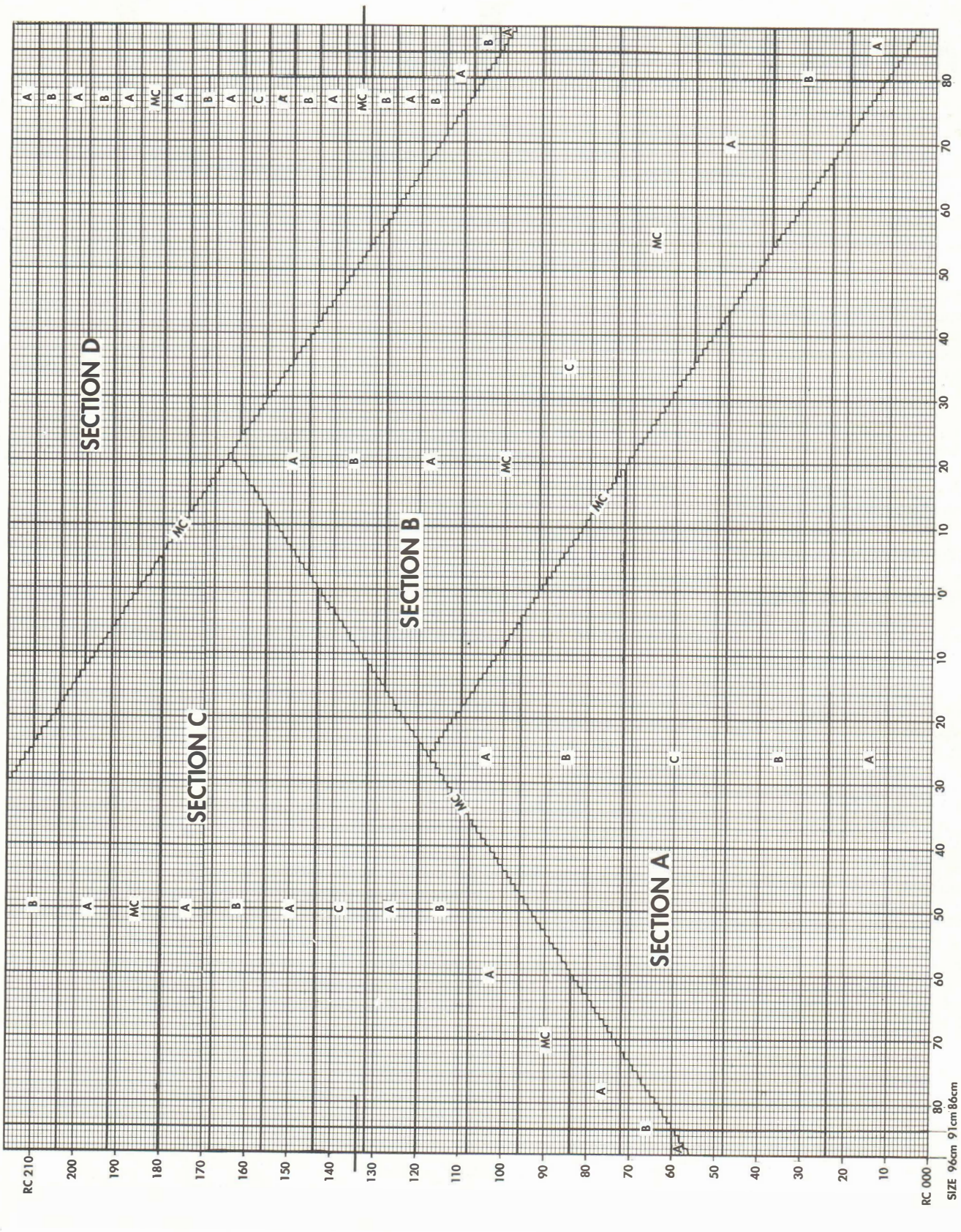


EVER REDUCING STRIPES

This month's pattern shows yet another way to use the ever-versatile holding position for patterning. Although, as always, we are giving the chart to enable you to knit the garment by the conventional Intarsia method if preferred, I really do recommend that you try following the instructions given to use the holding position. Once you get the idea of using the holding position, you will see that, instead of using the written pattern, it is just as easy, if not easier, to follow the chart to hold the stitches. This way you can see at a glance where you have to change direction and return needles to working position instead of holding them and vice versa. This is, of course, where the Machine Knitter's Design Board is invaluable. Each step represents a stitch to be pushed to holding position or returned to working position and, because the chart is constantly referred to, its rigid surface, which can be propped against a wall or held in the Design Board stand available, is so much easier to follow and use than a floppy piece of paper. You will see that the main colour stripes that divide the different sections of stripes are not shown on the chart. This is because when these are being knitted you have actually changed the direction you are knitting and are knitting diagonally across the garment piece. This is why it is only possible to knit two rows in this way and you have to increase the tension. To understand this, imagine a square with a line drawn from corner to corner. If you measure this line, it is longer than the side of the square. When you are knitting these diagonal lines you are using this principle and the stitches on these diagonal lines have to stretch further than when they are knitted in the usual way. Likewise, if you imagine the square again and imagine knitting more than one row when you are knitting on the line that goes from corner to corner, you will see that you have changed direction.
If you decide to knit the design using the conventional Intarsia method, you will need to block two stitches at the edge of each stripe block to knit in main colour.
Best of luck with the design and I hope it will inspire you to try many more diagonal line ideas on the Design Board.

Using MT, work Section C using stripe sequence 3. Return 1 N to WP on every row at left side to RC 101[105:109]. Push 1 N to HP at right side on every row to RC 152[156:160]. Push all remaining Ns to HP. Take carriage to right. Return 110[114:118] Ns at right to UWP. Using MC and MT+1, K2 rows. Push all Ns to HP.

Work Section D foll stripe sequence 4. Set RC at 000. Using MT, return 1 N to WP at right edge on every row to RC 110[114:116]. Set carriage so Ns in HP will knit. Using MC, K1 row across all Ns. CAL.
With RB in position, transfer every alt st from MB to corresponding N on RB. Return empty Ns to NWP. Hang comb



and weights. Using MC and MT-2/MT-2, K20 rows. Using MT+1/MT+1, K1 row. Using MT-2/MT-2, K20 rows.
Using WY, K a few rows and release from machine.

FRONT
Work as given for back reversing all patterning.

ARMHOLE BAND (KNIT TWO)
Fold rib in half at top of back and front and hem in position, unravelling WY as you go.
Join shoulders, leaving desired neck opening.
With RB in position, set machine for 1x1 rib. Push 132 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K2 tubular rows. Set RC at 000. Using MT-2/MT-2, K20 rows. Using MT+1/MT+1, K1 row. Using MT-2/MT-2, K20 rows. Transfer sts to MB.
With wrong side facing, hang one armhole edge indicated by the markings on the chart evenly on to Ns.
MT+3/MT+3, K2 rows. Cast off using latch tool method.

TO MAKE UP
Join side and band seams. Fold armhole bands in half to inside and hem in position. Wash and dry garment. With wrong side facing, steam press to shape.

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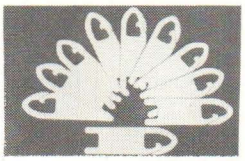

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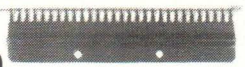

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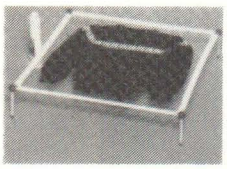

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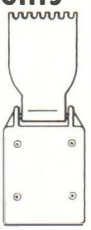

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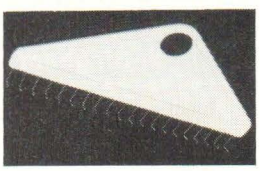

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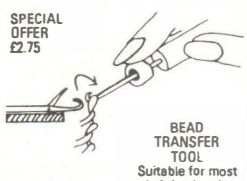

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lett

Dear Editor
Last year many of you responded to a letter from me asking for knitted items that I could sell to raise money for Breast Cancer Research. The response was very good and although I was not able to reach my target of £1,000, I did manage £426.23.
I am sorry that I did not reply to the many letters included with garments but on the 4th August I was admitted to hospital myself with cancer and by the time I was released from hospital my poor husband could not remember which letters were which. The sale went ahead as planned with a lot of help from my husband and a friend of mine.
Thank you to everyone who helped by sending items to sell.
Winifred Dobson
Guildford
Surrey

Dear Editor
Working from home? Wonderful, you think; no more commuting; work for your own benefit; organise your day to suit yourself. Well, I don't know how anyone else manages, but it doesn't work like that for me! Take today. It was a fine drying day, so my husband 'helpfully' put a load of washing on before he left for work. I was the one who had to wait for the cycle to finish before I could go out myself. Meanwhile a friend, invited for the weekend, phoned to say she was bringing her daughter too. That meant a change to my catering plans and some unscheduled shopping.
By 6pm my programme for the day was completely upset, I hadn't done anything but open the post — unless you count hanging out the washing, doing the shopping and putting the groceries away, making and eating my lunch, cooking the evening meal, cooking for the weekend, bringing the washing in and sorting it out and doing the washing up — no 'work' at all!
Mrs S Barnett
Hayes, Kent

Dear Editor
Looking round my knitting room in despair prompted me to write this poem. Are there any more machine knitters like me I wonder?

My knitting room's a mess again
There are punchcards on the floor
My husband's made me lots of shelves
But still I need some more.

I've sent away for binders
To keep my mags all neat
Now where's the one I wanted?
Oh — it's underneath my seat.

The wardrobe's full of lovely yarns
All up the shelves and down
Must ***try to pass*** the wool shop
When I next go into town.

I've lots and lots of tension squares
And tools all in a pot
I mean to tidy everything
But there's always such a lot.

Where did I put the scissors
And the ruler that is green?
I know I keep them handy
But they're nowhere to be seen.

There's a big pile of pattern books
Leaning 'gainst the wall
It's not that I'm untidy —
Just that the room's too small.

One day I'll get it sorted
Although I don't know when,
I haven't got the time right now
I must read *MKN!*
Vee Green
Doncaster

Dear Editor
Firstly, I must congratulate you

e r s

Are you an experienced machine knitter or an absolute beginner? Do you have a funny story to tell us or a tale of woe? If your anecdote raises a smile or helps out another machine knitter, we'll pay you £5!

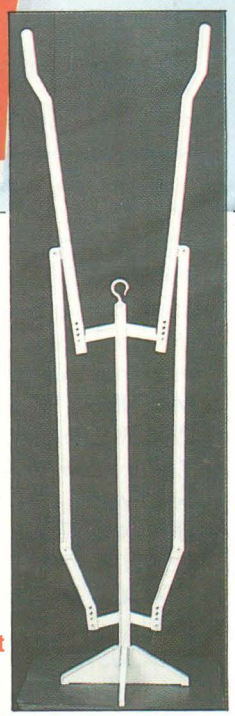
on a wonderful magazine, I have been a subscriber since the magazine began, during that time I have had various machines of one make or another. My latest acquisition is a Pfaff 6000E which I have had several problems with. I bought it second-hand from a reputable dealer. The knitting I was doing when I first had the machine was coming out covered in holes in different places, so first I tried to sort out the problem by changing the needles but this was to no avail so it was back to the shop. They could not understand the problem so they came that evening to have a look, it turned out the needle-bed was not aligned properly so they changed the needle-bed for another. All seemed well for a while then whilst I was busy knitting away one evening suddenly the numbers on the row counter part of the console disappeared, the only way I could get out of this was to turn the whole lot off and start again. So this I did and halfway through this the console went absolutely haywire, all the buttons jammed up so the only way to get back to clearing it was to turn it off and start again.
I tried again over several days to do some knitting to no avail as it jammed as soon as the computer got warm.
So, yes, you guessed back to the shop again.
They thought that it might be static and advised me to try putting a wire from the tension mast to the leg of the machine, this I did but no luck. The console was changed so I thought ALL WAS WELL until I tried to knit a shawl that had almost all the needles in use, the pattern formation of the pushers 2 up and 2 down. It was fine for the first part of the technique but then it automatically changed itself to a 3 up and 1 down. I tried to put them back to where they were supposed to be but each time the pattern came round to that part it did it again. So it was back to the shop again, this time it was the front lock. I was told that it was not adjusted properly. This has still to be put right.
So as you can imagine I am very frustrated with the whole thing.
The moral of this story is do not not buy second-hand machines from someone who is not a reputable dealer who will give you a guarantee and is willing to spend time sorting any problems that occur.
D & S Cone of Newton Abbot have been marvellous in this respect.

Mrs S Langmard
Paignton
Devon

Dear Editor

I am writing to thank you for the lovely prize which I received at the Sandown Park Exhibition. It was a truly delightful surprise to be the winner of the £100 draw, as I never win anything! I could not believe it when my name was announced over the PA system.
I have been a regular reader of *Machine Knitting News* for many years and of *Profitable Machine Knitting* from the first issue. I always enjoy both publications. I look forward to seeing the new format of the latter and would like to say how much the former has improved in the years that I have been reading it. May you go from strength to strength.
My thanks again for my prize, it was a super beginning to 1993.

Sylvia Middleton
Southampton



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13

Lady's Slip Stitch Top

***MACHINES**: These instructions are written for standard gauge punchcard machines with ribber*
***MACHINES WITHOUT RIBBER**: See page 113*
***YARN**: Many A Mickle 3 ply Soft Cotton*
***FIBRE CONTENT**: 100% Cotton*
***COLOUR**: We used White (MY)*
***STOCKISTS**: To obtain this yarn, please write to Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF*

SIZES
To suit bust 81[86:91:96:101]cm.
Finished measurement 88[93:99:103:109]cm.
Length 54.5[56:57:58.5:60]cm.
Sleeve seam 15[15.5:16:17:17.5]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Many A Mickle 3 ply Soft Cotton.
1 x 500g cone in MY.

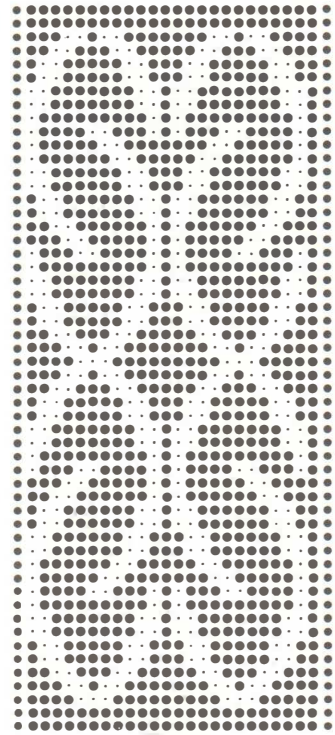
GARMENT WEIGHS
296g for size 91cm.

MAIN TENSION
Wash, dry and lightly press tension swatch before measuring.
34 sts and 60 rows to 10cm measured over slip stitch patt (tension dial approx 6•).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 113.

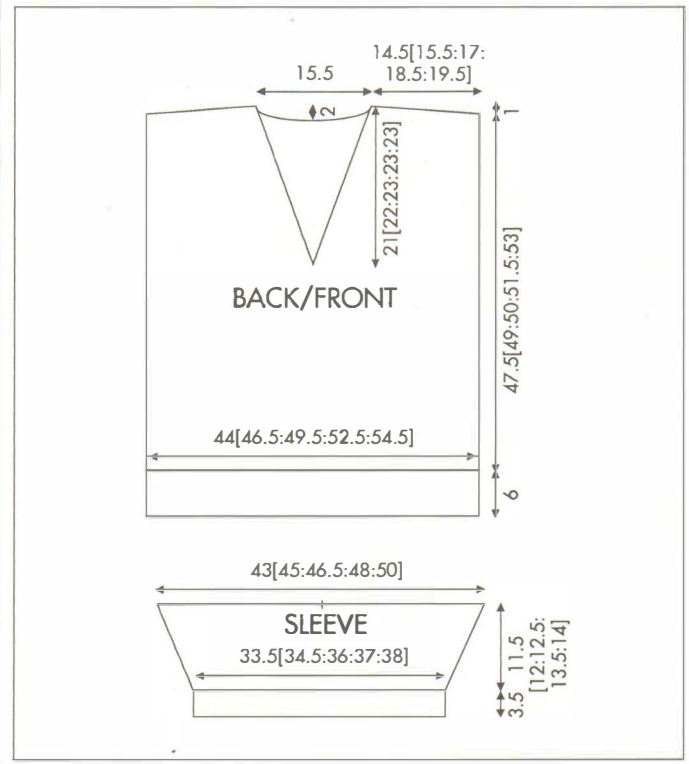
NOTE
Purl side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card before starting to knit.



BACK
With RB in position, set machine for 1x1 rib. Push 75[79:84:89:93] Ns at left and right of centre '0' on MB to WP. 150[158:168:178:186] Ns. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.
Using MY, cast on and K3 tubular rows. Set RC at 000. Using MT-3•/MT-3•, K27 rows. Transfer sts to MB.
Insert punchcard and lock on first row. Set machine for patt. Using MT, K1 row. CAR.
Set RC at 000. Release punchcard. Set carriage for slip stitch knitting and work in patt. K until RC shows 280[288:296:304:312]. CAR.
SHAPE NECK
Make a note of row on punchcard. Set carriage to hold. Push 85[89:94:99:103] Ns at left to HP. Cont over rem 65[69:74:79:83] sts at right for first side. K2 rows. Push 10 Ns at left to HP, K2 rows. Push 6 Ns at left to HP, K1 row.
SHAPE SHOULDER
Push 13[14:15:16:17] Ns at right to HP, K2 rows.
Push 12[13:15:16:17] Ns at right to HP, K2 rows.
Push 12[13:14:16:17] Ns at right to HP, K2 rows.
Return 37[40:44:48:51] Ns at right to UWP. Set machine for st st. Using MT+1, K1 row over the 49[53:58:63:67] shoulder sts. Using WY, K a few rows and release from machine.
Return 65[69:74:79:83] Ns at left to WP. Reset punchcard on row previously noted. Reset RC at 280[288:296:304:312]. Complete to correspond with first side, reversing shapings.
Cancel hold. Using WY, K a few rows over rem 52 neck sts and release from machine.

FRONT
Work as given for back until RC shows 170[170:170:178:186]. CAR.
SHAPE NECK
Make a note of row on



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punchcard. Using nylon cord, K 75[79:84:89:93] sts at left by hand taking Ns down into NWP. Cont on rem 75[79:84:89:93] sts at right for first side.
Dec 1 st at neck edge on every foll 5th[5th:5th:6th:6th] row, 10[18:26:8:16] times and then on every foll 4th[4th:0:5th:5th] row, 16[8:0:18:10] times. 49[53:58:63:67] sts.
K until RC shows 285[293:301:309:317]. CAL.

SHAPE SHOULDER

Set carriage to hold. Push 12[13:15:16:17] Ns at right to HP, K2 rows.
Push 12[13:15:16:17] Ns at right to HP, K2 rows.
Push 12[13:14:16:17] Ns at right to HP, K2 rows.
Cancel hold. Set machine for st st. Using MT+1, K1 row over the shoulder sts. Using WY, K a few rows and release from machine.
Unravel nylon cord over sts at left. Reset punchcard on row previously noted. Reset RC at 170[170:170:178:186].
Complete to correspond with first side, reversing shapings.

SLEEVES

With RB in position, set machine for 1x1 rib. Push 57[59:61:63:65] Ns at left and right of centre '0' to WP. 114[118:122:126:130] Ns. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.
Using MY, cast and K3 tubular rows.
Set RC at 000. Using MT-3•/MT-3•, K13 rows. Transfer sts to MB.
Insert punchcard and lock on first row. Set machine for patt. Using MT, K1 row. CAR.
Set RC at 000. Release punchcard. Set carriage for slip stitch knitting and work in patt.
Shape sides by inc 1 st at each end of every foll 4th row, 16[17:18:19:20] times.
146[152:158:164:170] sts. K until RC shows 68[72:76:80:84]. Mark the centre st and cast off.

JOIN RIGHT SHOULDER SEAM

Push 49[53:58:63:67] Ns to WP. With right side facing, hang back right shoulder sts on to Ns. Remove WY. Push work behind latches. With wrong side facing, hang front shoulder sts on to Ns in front of latches. Remove WY. Manually pull one set of sts through the other and cast off.

NECKBAND
FIRST SECTION

With RB in position, set machine for 1x1 rib. Push 130[134:138:138:138] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.
Using MY, cast on and K3 tubular rows.
Set RC at 000. Using MT-3•/MT-3•, K9 rows. Transfer sts to MB.
With wrong side facing, hang right front neck over 72[76:80:80:80] Ns and back neck over 58 Ns. Using T10+, K1 row and cast off using latch tool method.

SECOND SECTION

Work as given for first section but over 72[76:80:80:80] Ns and attach to rem left front neck edge.

TO MAKE UP

Join rem shoulder seam using the same method as before. Join neckband seams, mitring at centre front.
Sew in sleeves, matching centre marker to shoulder seam.
Join side and sleeve seams.
Wash garment. Block out to correct measurements and leave to dry. Lightly press on wrong side.

Sea and Surf

Sea and Surf

14

Lady's Lace and Stocking Stitch Top

***MACHINES**: These instructions are written for standard gauge machines without ribber*
***YARN**: King Cole Carolina Cotton 4 ply*
***FIBRE CONTENT**: 100% Cotton*
***COLOUR**: We used Navy (MY)*
***STOCKISTS**: If you have any difficulty in obtaining this yarn, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, W. Yorks BD16 2AX*

SIZES
To suit bust 86[91:96:101:106]cm.
Finished measurement 105[109:115:119:125]cm.
Length 54[55:56:57:58]cm.
Sleeve seam 9[9.5:10:10.5:11]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
King Cole Carolina Cotton 4 ply.
1[1:1:1:2] x 400g cone in MY.

GARMENT WEIGHS
323g for size 91cm.

MAIN TENSION
After washing, 28 sts and 36 rows to 10cm measured over patt sequence (tension dial approx 8).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 113.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN SEQUENCE
* Counting from left edge, transfer every alt st on to adjacent N at right. K2 rows.
Counting from left edge, transfer every alt st on to adjacent N at left. K2 rows *.
Rep from * to *, twice more. 12 rows have been worked.
K12 rows st st.
These 24 rows form the patt sequence and are repeated throughout.
When inc and dec etc, keep transfer of sts correct as set.

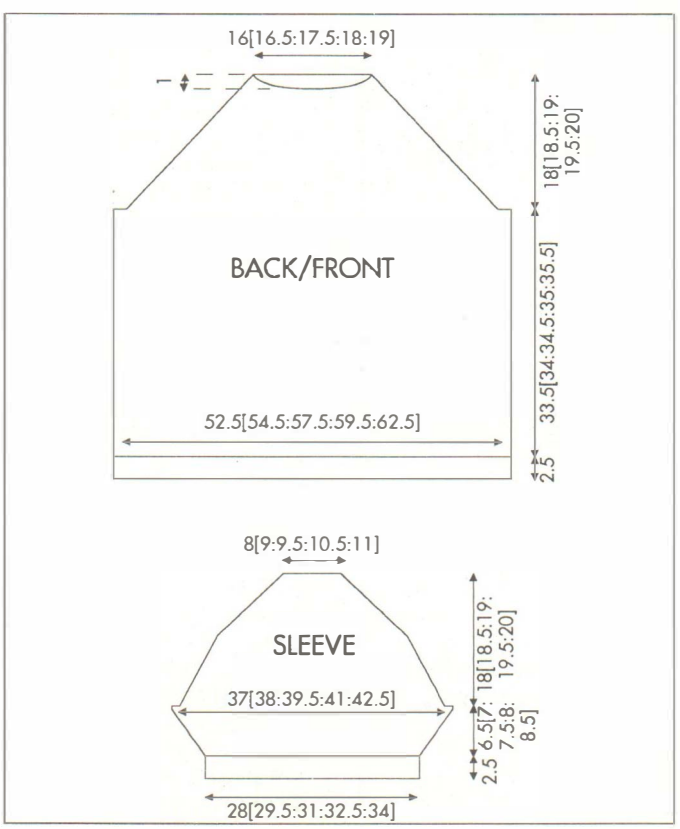
BACK
Push 73[76:80:83:87] Ns at left and 74[77:81:84:88] Ns at right of centre '0' to WP. 147[153:161:167:175] Ns. Using WY, cast on and K a few rows ending CAL.
Using MY and MT-2, K26 rows. Pick up loops from first row worked in MY and hang on to corresponding Ns to form hem.
Using MT, K1 row. CAR.
Set RC at 000. Cont in patt sequence. K until RC shows 120[122:124:126:128].
SHAPE RAGLANS
Cast off 4[4:5:5:6] sts at beg of next 2 rows.
Dec 1 st at each end of every foll alt row, 15 times. 109[115:121:127:133] sts. RC shows 152[154:156:158:160].
Dec 1 st at each end of every row, 32[34:36:38:40] times. 45[47:49:51:53] sts. RC shows 184[188:192:196:200]
Cast off.

FRONT
Work as given for back until RC shows 180[184:188:192:196]. CAR.
SHAPE NECK
Make a note of position in patt sequence. Using a separate length of MY, cast off the centre 13[15:17:19:21] sts.
Using nylon cord, K rem sts at left by hand taking Ns down into NWP. Cont on rem sts at right for f rst side.
Keeping raglan shaping correct, K1 row. Cast off 7 sts at beg of next and foll alt row. 2 sts rem. Fasten off.
Unravel nylon cord over sts at left. Reset RC at 180[184:188:192:196]. Complete to correspond with first side, reversing shapings.

SLEEVES
Push 39[41:43:45:47] Ns at left and 40[42:44:46:48] Ns at right of centre '0' to WP. 79[83:87:91:95] Ns. Using WY, cast on and K a few rows ending CAL.
Set RC at 000. Using MY and MT-2, K26 rows. Pick up loops from first row worked in MY and hang on to corresponding Ns.
Using MT, K1 row. AR.
Set RC at 000. Cont in patt sequence. Shape sides by inc 1 st at each end of every foll alt row, 12 times. 103[107:111:115:119] sts. K until RC shows 24[26:28:30:32].
SHAPE RAGLANS
Cast off 4[4:5:5:6] sts at beg of next 2 rows.
Dec 1 st at each end of every foll alt row, 26[27:29:30:32] times. 43[45:43:45:43] sts. RC shows 78[82:88:92:98].
Dec 1 st at each end of every row, 10[10:8:8:6] times. RC shows 88[92:96:100:104]. 23[25:27:29:31] sts. Cast off.

NECKBAND
Push 136[144:152:160:168] Ns to WP. Using WY, cast on and K a few rows.
Set RC at 000. Using MY and MT-2, K26 rows.
Using WY, K a few rows and release from machine.

TO MAKE UP
Join raglan seams matching patt carefully.
Join side and sleeve seams.
Join neckband seam. Pin neckband in place to right side of garment. Backstitch through open loops of first row worked in MY. Remove WY. Fold neckband in half to inside and backstitch in place. Remove WY.
Wash garment. Block out to correct size and shape. Leave to dry. Press according to instructions on cone band.



Croc

as surface dec

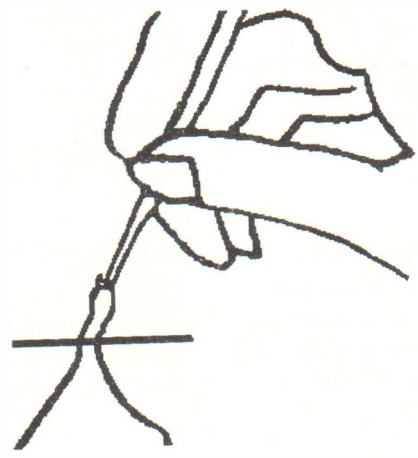
This month Carol shows a crochet technique similar to tambour embroidery

A knowledge of crochet is invaluable to many machine knitters, providing easy and decorative edgings, separate surface adornment, or a means of adding further embellishment in a fairly quick and fluid manner. This technique is similar to tambour embroidery. There, fabric is stretched tightly in a hoop. A very fine crochet hook (often supplied separately to be inserted into a universal holder) is used. The thread is under the fabric and the hook used from the top to pull the thread through — as shown in Diagram 1. The hook is moved along the fabric a little, reinserted to pull another loop through the one already on the hook, thus forming a chain stitch.

Most knitted fabrics do not take too kindly to being stretched as firmly as fabric, but as their texture is much more open, it is quite easy to work with the knitting unsupported. An ordinary crochet hook can be used — most of the samples shown were worked using a 2.00mm hook.

In tambour embroidery it is commonly the straight part of the stitch which is required — the part formed on the same side as the thread — thus you work with the wrong side facing you. However, when decorating knitwear, a chain stitch shows well and is often more appropriate, so the knitwear decorator is working with the right side facing. Sample 1 illustrates a useful starting sampler, the sort of work you could do on a swatch to get used to the technique. Vertical lines following a single stitch line

DIAGRAM 1



are easy to do and to space evenly. You can insert the hook on alternate or every third row etc. for straight lines and equally sized stitches. I find that working horizontally, for a straight line, is easiest if you run a line of contrast sewing thread through first as a marker. Again, the stitches can be followed to keep the crochet line even and the cotton can be pulled out easily when the line is complete. However, the technique can be used quite fluidly and simple squiggles and curved shapes are quite satisfying to do. Lurex yarn has been used for the three squiggles here. Building up from simple squiggles to fully filled in shapes is just as straightforward and you will be pleasantly surprised at how quickly the effects are achieved.

Of course, yarn is not limited to the type and style which was used for the knitting — anything appropriate to your design can be applied. So, all types of knitting thread, chunky and textured yarns on fine knitting, silky crêpes on wools for instance, can be used as can a variety of embroidery threads, fine ribbons, coloured cords and pipings.

Returning to the embroidery origins, the technique was commonly used to apply beads to a fabric. The beads were threaded on to the yarn first and then after the first stitch had been made, a bead pushed along the thread until it touched the fabric and the next stitch formed just past it. The straight part of the stitch (on the side you don't see whilst

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CAROL CHAMBERS

working) securing a bead for each stitch. The centre decorated square of Sample 1 shows the same technique being used on knitting, working in exactly the same way (minus a hoop). If you want to outline a specific shape, then you could mark this in contrast cotton, as we did for the horizontal lines. If the chain stitches that you can see follow the cotton, then the straight stitches, holding the beads, will also do so and thus some stunning motifs can be worked quite freely on to your knitwear.

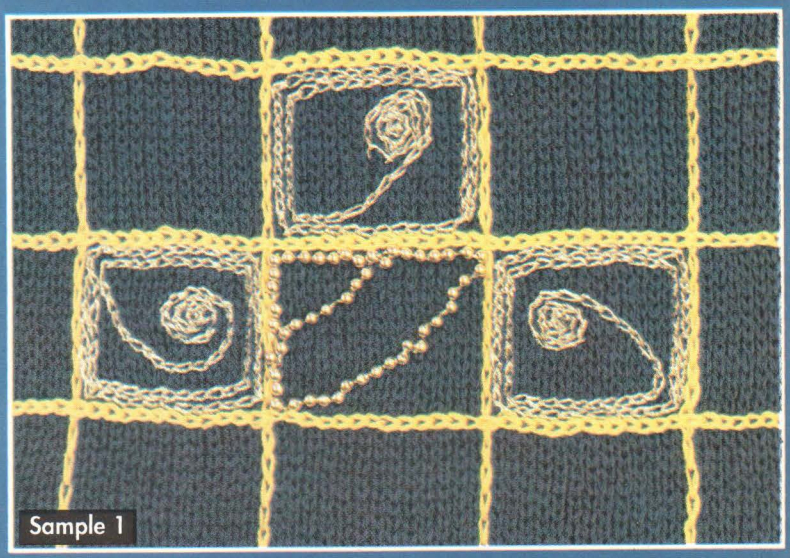
Once you have worked a chain outline shape, you can use some basic crochet stitches to further embellish it. Sample 2 (worked on a slip rib fabric, which is quite firm and ve y easy to work with) started as a flower outline in chain stitch. Once the last petal had been formed the yarn was broken off and secured. Then, working with hook and thread in the usual way (both on the same side of the fabric), a row of double crochet was worked through both strands of the surface chain stitches. This gives a raised outline on the work and has a lot of potential. You need not stop there, as the crochet work could be continued to put picot edges on the outline, the back of the double crochet could be worked into to form three-dimensional flower effects (similar to those shown as free shapes last month) or stitches could be made to fill the petal area. The decisions are all yours and experimentation is quick and easy to do.

So far, plain faced fabrics have been used, but in Sample 3 — on a double Jacquard of yellow dot groups, the 'tambour crochet' has been used to add a branch at the top of each group. The result looks like flower buds on a tree (well, it does to me anyway!). Three coloured Jacquard can be long-winded to knit, especially when only a small occurrence of the third colour is required. Using this technique, additional detail and colour can be quickly added, lifting many designs out of the 'ordina y' category.

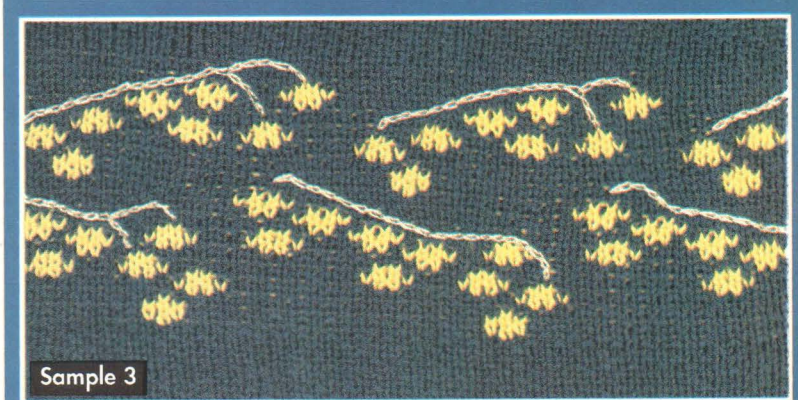
The crochet hook doesn't really care what type or face of fabric it works on, so interesting results can be obtained on many textured knits, such as tuck, slip, garter stitches, ribs and even weaving. Sample 4 shows the outline of part of the tuck pattern being followed. The single lines at each side were completed with a row of crab stitch into the top of the crochet zig-zag chain. The central double chain line is just two lines of contrast. Perhaps, for speed of finishing, you would not want to work this as an overall fabric, but imagine how a few simple zig and zag lines scattered about this tuck pattern on a full garment would look, really eye-catching, with both colour and texture fully emphasised.

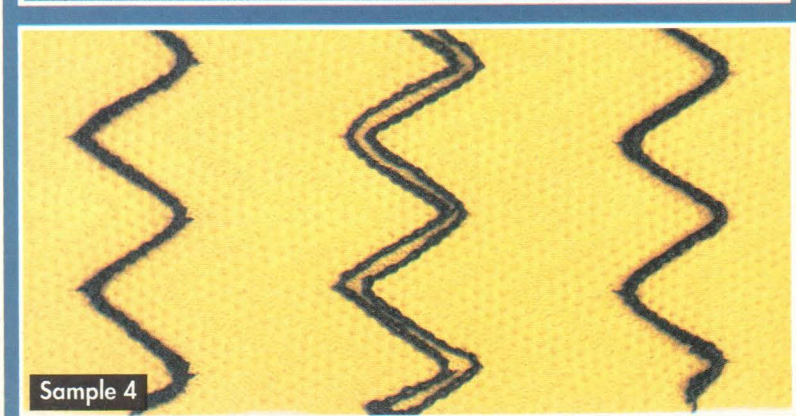
If you have not tried this style of surface decoration before, then I think you will be surprised at how quickly you develop a rhythm. Once you have your rhythm, then the design and decorative potential is enormous!

Happy knitting,


Sample 1

Sample 2


Sample 3


Sample 4

15

Lady's Sweater

***MACHINES**: These instructions are written for standard gauge machines with ribber*
***YARN**: Yeoman Brittany 2 ply used double throughout*
***FIBRE CONTENT**: 100% Cotton*
***COLOUR**: We used Dark Peach 106 (MY)*
***STOCKISTS**: If you have any difficulty in obtaining this yarn, please write to Yeoman Yarns Ltd, 36 Churchill Way, Fleckney, Leics LE8 0UD*

SIZES
To suit bust small[medium:large].
Finished measurement 106[112:118]cm.
Length 75cm.
Sleeve seam 55cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Yeoman Brittany 2 ply.
1 x 450g cone in MY.

GARMENT WEIGHS
435g for medium size.

MAIN TENSION
Wash, dry and steam press tension swatch before measuring.
32 sts and 42 rows to 10cm measured over st st (tension dial approx 6).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 113.

NOTE
Yarn is used double throughout.
Knit side is used as right side.
Measurements given are those

Getting the most from your linker

of finished garment and should not be used to measure work on the machine.

BACK
With RB in position, set machine for 1x1 rib. Push 85[90:95] Ns at left and right of centre '0' on MB to WP. 170[180:190] Ns. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAL.
Using MY, cast on and K4 tubular rows. Set RC at 000. Using MT-3/MT-3, K24 rows. Transfer sts to MB.
RC shows 24. Using MT, K until RC shows 220 .

SHAPE ARMHOLES
Cast off 10 sts at beg of next 2 rows.
Dec 1 st, fully fashioned method, at each end of next and every foll 3rd row, 10[15:20] times in all. 130 sts.
K until RC shows 320. Place a marker on the 25th st at left and right of centre '0' to denote neck edge. Mark centre st.
Using T10, K1 row. Cast off using latch tool method.

FRONT
Work as given for back until RC shows 270. CAR.

SHAPE NECK
Using WY, K a few rows over the centre 18 sts and release from machine.
Using nylon cord, K rem sts at left by hand taking Ns down into NWP. Cont on rem sts at right for first side. Reset RC at 270.

LARGE SIZE ONLY
Keep armhole shaping correct as set.

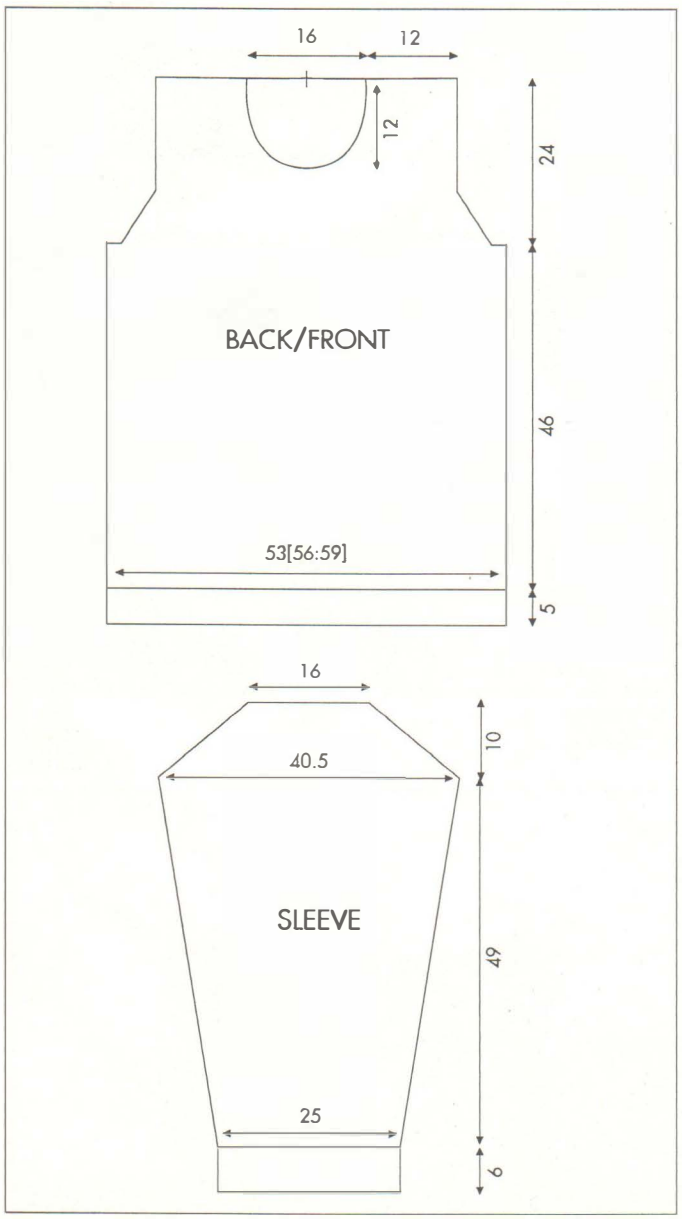
ALL SIZES
Dec 1 st, fully fashioned method at neck edge on next and every foll alt row, 15 times in all. 41 sts rem. K until RC shows 320.
Using T10, K1 row. Cast off using latch tool method.
Unravel nylon cord over sts at left. Reset RC at 270. Complete to correspond with first side, reversing shapings.

SLEEVES
With RB in position, set machine for 1x1 rib. Push 40 Ns at left and right of centre '0' on MB to WP. 80 Ns.
Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAL.
Using MY, cast on and K4 tubular rows.
Set RC at 000. Using MT-3/MT-3, K30 rows. Transfer sts to MB. RC shows 30.
Using MT, K2 rows. Shape sides by inc 1 st, fully fashioned method, at each end of next and every foll 8th row, 25 times. 130 sts. K until RC shows 240.

SHAPE TOP
Place a marker at each end. Dec 1 st, fully fashioned method, at each end of every row, 40 times. 50 sts. RC shows 280.
Place a marker on the centre st. Using T10, K1 row.
Cast off using latch tool method.

NECKBAND
With RB in position, set machine for 1x1 rib. Push 75 Ns at left and right of centre '0' on MB to WP. 150 Ns. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.
Using MY, cast on and K4 tubular rows.
Set RC at 000. Using MT-4/MT-4, K12 rows. Transfer sts to MB. Using MT, K1 row.
Place a marker on st 25 at left of centre '0' for left shoulder and on st 50 at left of centre '0' for centre back neck.
Using WY, K at least 10 rows and release from machine.

TO MAKE UP
Wash and dry pieces. Block out to correct size and shape and press.
Follow the order for joining seams as given in the Hague linker article by Hazel Scott overleaf.



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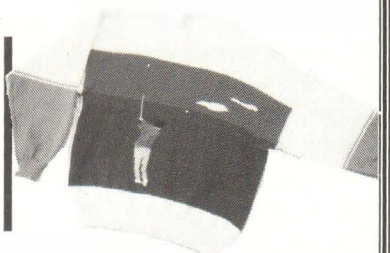

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Getting the most from your linker

There are many advantages to making-up knitwear using a linker. The linker is designed to hold your pieces of knitting in the correct position for seaming, without it moving or stretching. The seam is made with a chain stitch, which has enough elasticity to stretch with your garment. You can use the same yarn as your knitting and the linker is versatile enough to use most yarns suitable for standard gauge knitting machines — ranging from 1 ply to 5 ply. I would recommend a smooth strong yarn for best results. If knitting with thick, fancy or hairy yarns, choose a smooth yarn of the same colour for linking. Try to use a yarn of the same fibre content — this will ensure your seams stretch, wear and wash like the rest of the garment.

Using a linker is faster than hand sewing and neater than using a sewing machine. The results are consistent and professional and any errors are easily corrected. It is very simple to weave in ends as you are linking, saving a lot of finishing time.

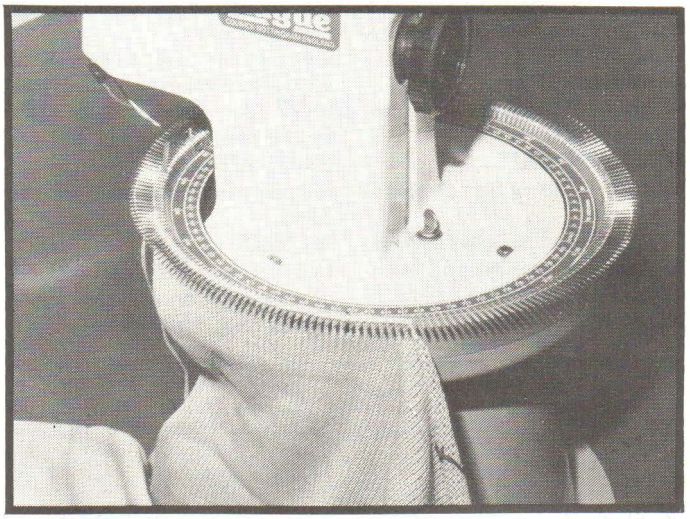
PREPARATION

Block and press pieces of knitting according to instructions in pattern, unrolling and flattening the edges to be seamed. If you have forgotten to put in any of the markers while knitting, do so now. They will help with matching seams while linking, making your job easier and giving a better result.

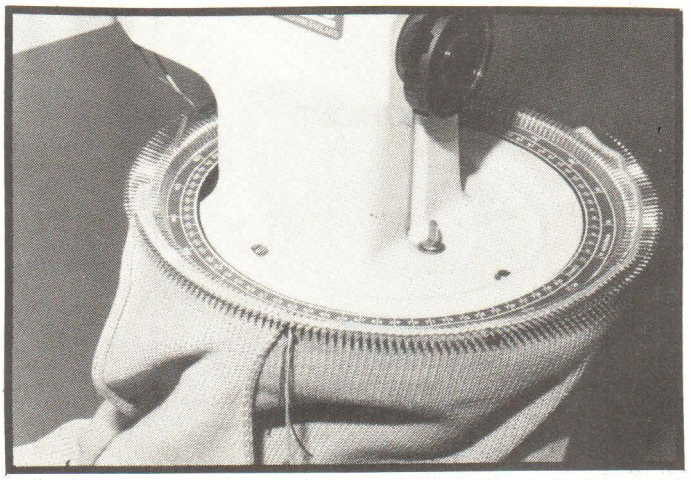
SEAM 1

Left shoulder: (i.e left when you are wearing garment). Hold the back of knitting the correct way up, with the right side facing towards you. Starting from left and working towards the right, press the shoulder (i.e. from left armhole to left neck marker) on to the point ring where you would want the seam to be. This is usually one row down from the cast-off edge. The main part of the knitting will hang below the point ring, with the seam allowance standing above it (Pic 1). Press the knitting on to the points evenly — it should neither be stretched tight or gathered in and the seam allowance should be regular along the whole length of the seam. If you are unhappy with the result, simply peel off and re-do, or re-adjust the section in question. It is often not necessary to remove all of the seam.

Now, hold the front of the knitting the correct way up, but with the wrong side facing towards you. Again, working

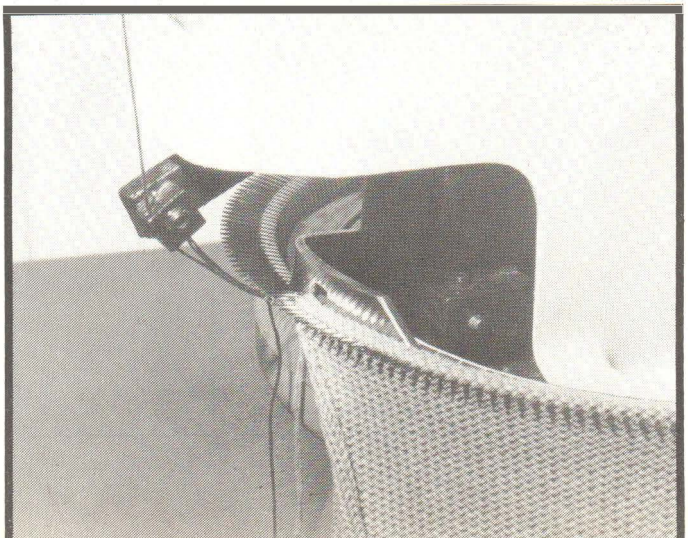


△ Pic 1

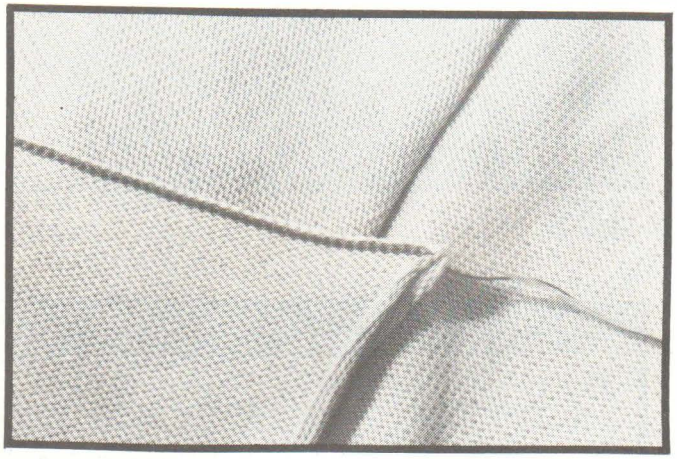


△ Pic 2

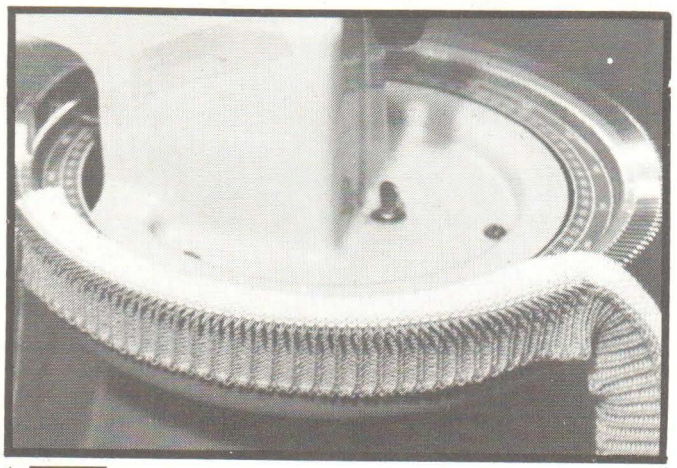
▽ Pic 3



The first in a six part series showing basic techniques used when linking knitted pieces. Each step is explained clearly and is illustrated with detailed photographs. Parts 1, 3 and 5 will feature a classic garment with the following parts 2, 4 and 6 showing ways in which these garments can be altered using the linker to attach various details and decorations. The design this month is a long sleeve, crew neck sweater, *see page 84 for details*

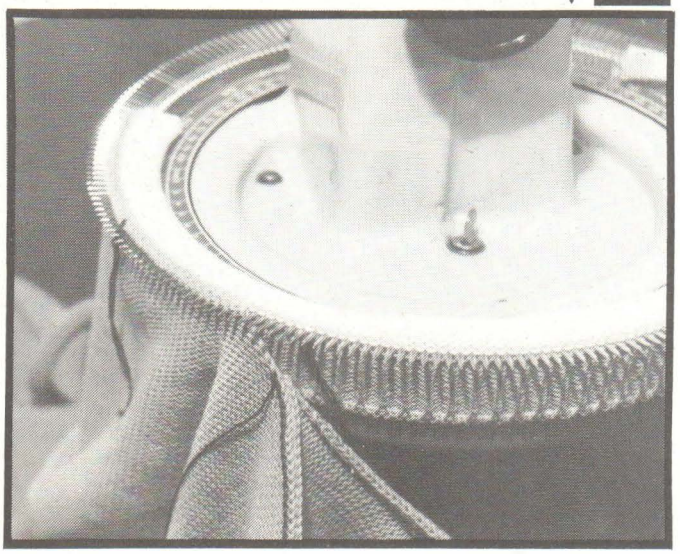


△ Pic 4



△ Pic 5

▽ Pic 6



from left to right, press the left shoulder over the same points to first marker. The right sides of the knitting are facing together (Pic 2). Again, the main body of the knitting will hang below the point ring, with the seam allowance above it.

Thread your linker, starting with an end long enough to sew in afterwards and make sure the needle is fully out (i.e. as far back from the point ring as possible). Spin the point ring clockwise (Never anti-clockwise), until the needle is aligned with the beginning of the seam (Pic 3). To link, simply turn the handle (Hand Model D280H) or press the foot pedal (Electric Model D280e). Go at a steady pace until you reach the end of the seam. Finish with the needle fully out, pull a little extra yarn through the needle and cut the end. Remove the loop of the last chain stitch from the looper, pulling the end of the yarn through it to secure the seam and peel knitting off the linker. Check your seam and remove markers (Pic 4). If you are not entirely happy with the seam and want to re-do it you can take it out very easily. Just unravel the very last linking stitch and pull the yarn to remove the linking.

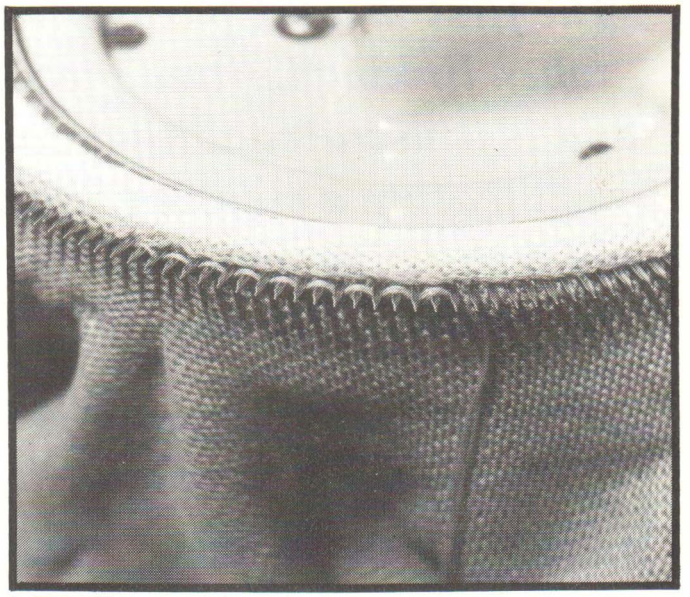
SEAM 2

Neckband: Hold the neckband with the waste yarn uppermost and the two markers on the left of the band. Starting from left and working towards the right, push every stitch from the last row of main knitting on to one point each stitch (Pic 5). Each point should come right through the centre of each stitch. The neckband will hang below the point ring, with the waste yarn above it. Check this carefully before you continue. If you need to correct part of the band, peel it off from right back to the first correct part to the left and re-do, working left to right.

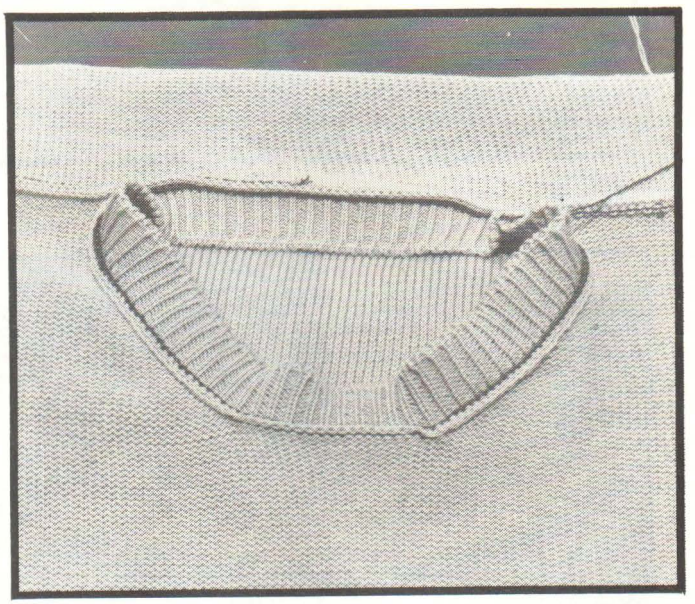
Now, hold the front and back of knitting (now joined at left shoulder) the correct way up. Open up the neck so that the WRONG side of knitting is facing towards you.

Press the back neckline evenly on to the same points, matching the middle back neck to the first marker and shoulder seam to second marker on neckband (Pic 6). Continue pressing the front neckline on to the points to end of band. Check your seam allowance is even (about one whole stitch in from edge of knitting). Turn the point ring round to the starting position (i.e. needle aligned with beginning of seam). You can now weave in the ends from the knitting. Wind them up and down over

Getting the most from your linker

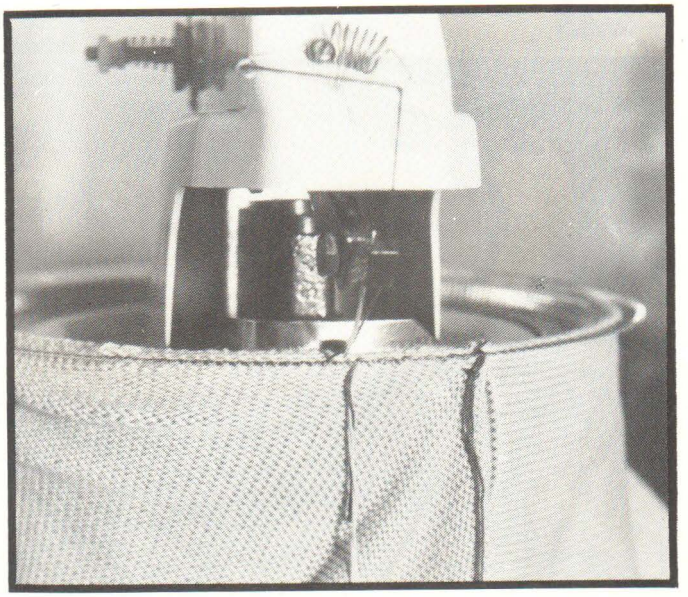


△ Pic 7



△ Pic 8

▽ Pic 9



the points for approximately 3-4cm (Pic 7). Now link the seam and remove the knitting from the linker. Check your seam before removing marker and cutting woven-in ends. Remove waste yarn from neckband.

SEAM 3

Right shoulder: Hold front and back correct way up. With right side of knitting facing towards you, press first side of neckband and right shoulder on to the points. Press on second side of knitting, so having right sides of knitting facing together. Match neckband and shoulder seams and weave in ends as you go. Remove from linker and check seam before removing markers or cutting ends which you have woven in (Pic 8). (These checks should be repeated after every seam prior to moving on to the next. You should never have to undo more than one seam to correct an error. Continue to weave in ends as you go along).

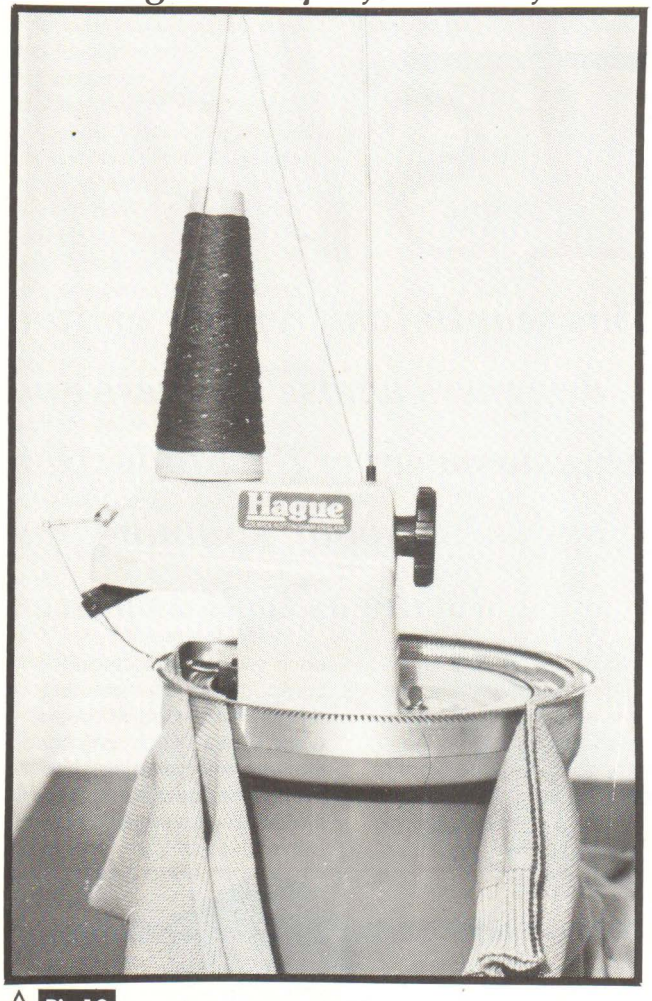
SEAMS 4 AND 5

Sleeves: Open out body, so that right side of knitting is facing towards you. Hold body sideways with armhole edge uppermost. Working from left to right, press armhole edge evenly on to point ring. Now, hold sleeve correct way up, with the wrong side of knitting facing towards you. Working from left to right, press on first half of sleevehead, matching marker at middle top of sleevehead to shoulder seam. Link to within a few stitches of that point, weaving in any ends as you go (Pic 9). Peel off most of this first half of the seam and now press on second half of sleevehead and complete the seam. Repeat for second sleeve.

SEAMS 6 AND 7

Side/sleeve seams: Even though each seam will be

Written by Hazel Scott, a designer well known for her softly tailored, elegant designs.
Hazel concentrates on quality of fabric and finish in her own collections and uses a linker to give her designs that professional finish



△ Pic 10

longer than the circumference of the point ring, it is easy to link side and sleeve as one continuous seam. Open out body and hold up sideways with right sides of knitting facing towards you and body side seam uppermost. Working from left to right (hem to armhole, armhole to cuff) press side edge of body on to point ring. Making sure it is even, with a regular seam allowance, press body on to the point ring as far as the armhole. Now, press on second side of body over same points.

With wrong side facing you and matching pieces at armhole, link to within a few stitches of the armhole. Peel off most of the first part of the seam, before putting on the remainder of the sleeve from armhole towards cuff (Pic 10). Any length of seam can be worked in stages. You may wish to mark longer seams every 50 or 100 rows to make matching easier.

Finishing: Overstitch the ends of each seam, weaving the remaining ends into the seam for at least 3-4cm.

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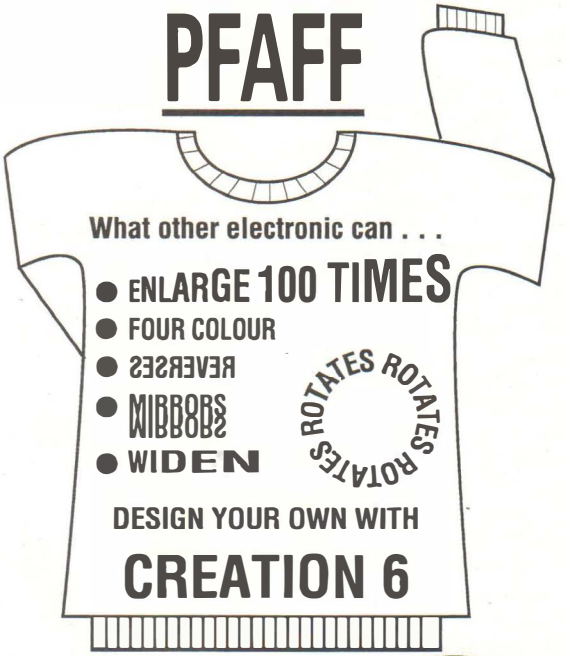

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More talent from the Orkn Islan

This month John reports on two designers whose business and enthusiasm cover the production of quality wool, spinning and dyeing as well as design

This year started with the dreadful oil disaster on Shetland which brought home to many of us that such disasters not only do untold damage to the sea, coast, birds and animals, but also to the land. I read with horror that the sheep were having to be taken off the island because they were being affected by the pollution not only of the oil, but also the spray used to disperse it. Sheep are much more sensitive than many people think, the quality of their wool is affected by many things, two of the most important are the type of land they graze off and the climate. The importance of this delicate balance was brought home to me when I visited two Orkney knitters whose business and enthusiasm cover the growing of wool to achieve a unique quality in its spinning and dyeing as well as garment production.

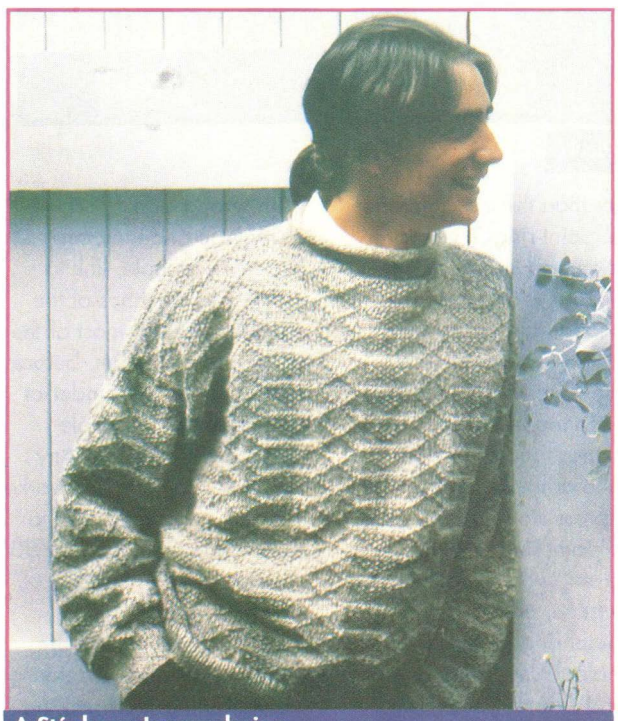
Stéphane Jaeger and her partner George Rouse own Littlequoy farm beside the shores of Scapa Flow, where together they breed sheep and run the Stéphane Jaegar designer knitwear business. Stéphane was born in 1955 in Paris, her family had an art gallery which had been started by her mother's grandmother. She had introduced such great artists as Braque and Picasso into Parisien society so Stéphane's childhood was full of culture and colour. She says she learnt much about line, colour, style and taste from her mother and her friends. She learnt to knit at the age of five but never envisaged becoming a knitwear designer.

After a sophisticated schooling Stéphane left Paris to live her own life on her own terms and merits rather than follow on into the family business. At nineteen she was working on a sheep farm in Galashiels, then travelled around the world for a while before going back to Scotland and eventually settling down in 1980 with her partner on Orkney, where they started sheep farming. Their flock numbers over 400 sheep, the breed they specialise in is derived by crossing the Shetland with the Blue Faced Leicester sheep. The wool obtained from these is remarkable, not just for its quality, but the beautiful marbled colours it produces; wondrous shades of charcoal, cream and gold so important to Stéphane's garments. Stéphane is interested in the total concept of the garment, the quality of the fibre, the spinning and knitting. All the fleece is hand spun. This allows not only careful blending of shade, but also it enables Stéphane to produce one-fleece garments which is a speciality of her business.

Stéphane Jaeger.
Photo Marie-Louise Avery

She can not only guarantee each sweater is from one fleece, but also if required name the sheep it came from, an important selling point in the very specialist market Stéphane works in. If a more varied number of colours and hues are needed she will mix fleeces and use that from pure bred Shetland and North Ronaldsay sheep specifically for the colours that can be obtained from these.

Stéphane specialises in blending colours and hand spinning the fibre, concentrating on obtaining the highest quality yarn. The fibre is not dyed or treated only washed, allowing the natural colours of the wool to dictate the hue and shades of the finished garment, making each sweater unique and unrepeatable. The spinning represents around 80 hours' work. Once this is completed, the yarn will be knitted into simple shaped classic sweaters, using traditional



A Stéphane Jaeger design.
Photo Marie-Louise Avery

ey ds

Emma Popperwell's boat house/gallery

stitch constructions to show off the beautiful natural colours of the original fleece.
Although ten sweaters of the same design may be produced each is different, because of Stéphane's use of one fleece for one garment. The insistence on material of supreme quality hand worked, gives the Stéphane Jaeger collection a distinction all of its own.
While the one-fleece garment has remained most important to Stéphane she has introduced cashmere, alpaca and silk into her range as well. Outworkers are used for the production but every process and detail is overseen by Stéphane to ensure the finished garment is exactly as she wants it. The end result is the ultimate luxury garment.

Emma Popperwell was born and brought up in Yorkshire, she says the smell of the raw fleece has been with her since birth. She tells a wonderfully vivid tale from her childhood. She remembers looking down into the local mill's back washroom and seeing the huge vats steaming away, the dirt, and men stripped to the waist working in the gloom, hardly any light and terrible noise, it all seemed at the time like a scene from hell to her. Little did she realise how involved she was to become in yarn production, spinning and knitting.
Emma and her husband lived in Yorkshire, but when the isolation they lived in began to be invaded they moved to the island of Eday, part of the Orkney group. Emma spins, dyes and hand knits, although spinning is her first love and she is an expert in this craft. She is one of the few people still able to hand spin yarn fine enough to knit the famous Shetland shawls, which when finished are so fine they can be drawn through a wedding ring. For quality of fibre and colour the secret is in the selection of fleece. When out walking on the island Emma always looks at the sheep and if she spies one with a good coat and marvellous colour she asks to buy the fleece at shearing time. She stresses she only buys first shearing and the handle of Emma's spun yarn tells you why, it handles like cashmere. The importance of first shearing is the softness of the wool. The sheep never has such soft fleece again. Emma dyes all the fleece herself, when it is dried off, this is put into fishing nets found on the shore in front of her house. The nets full of

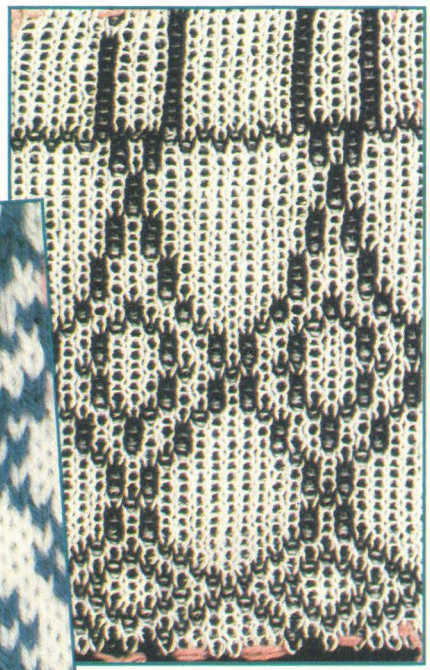
Emma Popperwell photographed at Tankeners House by kind permission of Bryce Wilson. Photo Richard Welsby

dyed fleece are strung across the ceiling of her boat house/gallery and make a wonderful sight. When she spins she selects handfuls of the dyed fleece from the nets, mixing it to achieve the shades and hues she wants. Sometimes she will blend in other fibres such as silk, angora, cashmere and alpaca. Emma says she can still get good coloured fleece because the Wool Marketing Board has not yet totally convinced the local crofters to breed out all the coloured sheep and breed in white, white and more white!
The knitting is mainly done to commission so the garments are often dictated by the customer. Emma says she completes such orders with the enthusiastic co-operation of the island knitters (both hand and machine). This work is carried out in the croft homes, and each garment carries a label acknowledging the name of the knitter. Emma also produces an Eday sweater, the wool for these comes from the local laird's flock of pure Shetland sheep. The spinning, dyeing and knitting are all carried out on Eday.
Emma says knitting never had the same interest for her as spinning and dyeing until she attended a John Allen workshop on colour. In her own words she says: "We were given a project, a set design and away we went into a world of colour I had not experienced when knitting before. One colour, two, three, four and more; could these all be worked into the pattern? Were the colours compatible, aesthetically satisfying? Could opposites be introduced? The wrong tone and the balance of the pattern is changed! Now introduce fancy yarns. As a yarn creator the endless choices appealed, but I must not get too carried away, must remember the business, must introduce some order, some system!" From this workshop Emma says knitting has become as exciting as spinning and dyeing, although they still remain her first love.

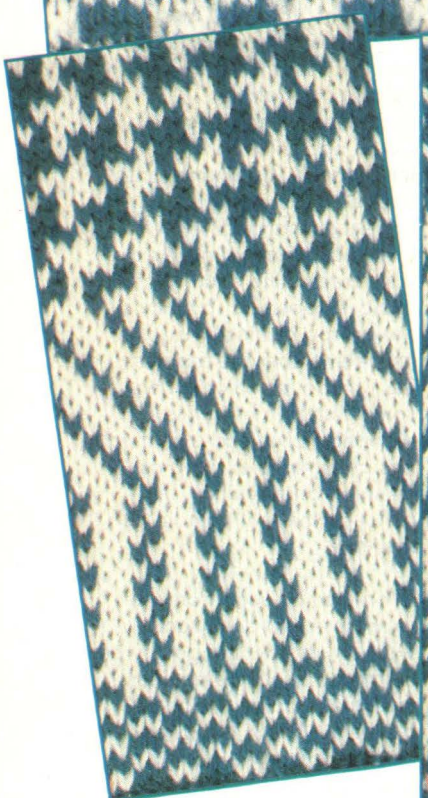
What can be seen from the way these two designers work is just how the quality of the sheep fleece determines the handle of the finished garment. Which brings us back to where we started, the SHEEP, and goes to demonstrate how very important the environment is to all of us.

SINGER

Sample 1



Sample 2



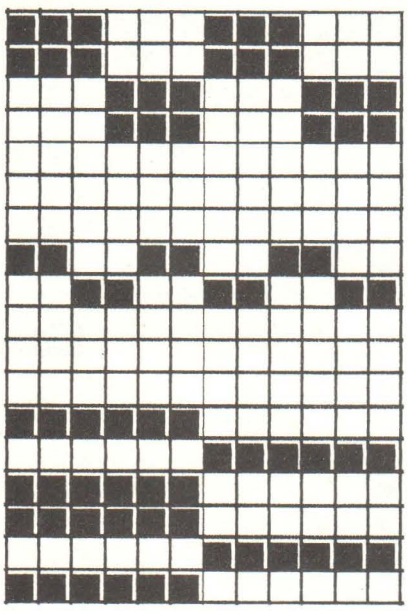
Sample 3

Sample 4

This month the buttons on the electronic box of the 2330/2331 are under scrutiny

Owners of 600, 611 and 624 should recognise the relevant buttons on their machine.
The electronic box has five buttons in a row. We can ignore the one on the extreme right (B5), that is just the on/off switch.
Next to it, the positive/negative button (B4) is also very simple to operate. When DOWN, it reverses the pattern and the black dots are knitted with the main yarn. It is very useful for tuck patterns, one only has to mark the tucks and set B4 to D.
The left button (B1) regulates the movement of the pattern card. It has a little window next to it, indicating with an arrow whether the pattern card is moving up or down. The lowest row of a pattern is read first. When the carriage knits that row the card moves down and the next row is read. With a mirrored pattern, when the top row is reached, a short bleep tells us that the card is now changing direction, it moves upwards, the arrow points up and the pattern is read from the top down. A pattern with a rolling return starts at the bottom like a mirrored one, but when it reaches the top, a warning bleep tells us that only one more row can be knitted before one has to give the card time to roll down to the beginning. Constant bleeps warn you not to move anything until the machine is ready to knit again.
That leaves us with the two most important buttons, the Bird's eye/Plain/Stop button (B2) and the Jacquard/Single/Double button (B3).
Most knitters leave B2 in the middle (M) position. They don't realise that the lower Stop position (D) can be used for elongating patterns and for stripes, and that the upper Bird's eye position (U) is the key to many good patterns.
B3 is in M position for normal knitting. When set to D, it causes every pattern row to be knitted twice. When UP, it knits two rows positive, two rows negative. This feature is meant for Norwegian Jacquard, but can also be used with normal Jacquard, especially together with B2 UP.
Sample 1 shows the use of B2 for elongating patterns. First you see the plain pattern. Then every two rows B2 was moved from M to D and back. B3 was set to M. Whenever one sets B2 to D, the next pattern row is knitted and then repeated until B2 is moved back to M. The row is once more repeated, then the next pattern row is knitted. This means that one pattern row is knitted three times, the next one only once. The same B2 routine, but with B3 set to D produces a repeat of 4 rows. Finally B3 is left in D to knit stripes.
By combining different settings of B2 and B3 one can have endless fun finding new patterns. I have a collection of several hundred of them, all sewn together as a patchwork blanket. The simplest patterns give the best results. Samples 1, 3 and 4 were knitted using cards which came with my garter carriage. Half of these are for lace and can be knitted with the lace carriage. The rest are for garter stitch, but I use

Which buttons to press



Pattern for Sample 2
Rolling Repeat

Pattern for Sample 3
Mirror Repeat

Pattern for Sample 4
Mirror Repeat

them with the Bird's eye setting for Jacquard. These cards are now available from Woolley Soft Ware.
To show you what surprising results one can achieve using the simplest designs I used 4 ply yarn for Samples 2, 3 and 4 because these pattern-variations are ideal for single bed Fair Isle. For a few rows I knitted the basic pattern with both B2 and B3 in the MIDDLE, then B2 was put UP for Bird's eye. After several rows I combined it with B3 DOWN. The Bird's eye still changes every row, but each pattern row was knitted twice. For the last rows B2 and B3 were UP. Now the Bird's eye also knitted one row positive, one row negative.

Sample 2. This is one of my tuck cards. B2-U + B3-M knits a zig-zag, B2-U + B3-D knits zig-zag with loops. B2-U + B3-U knits a chunky wavy line.

Sample 3. The diagonal can be made to go the other way by setting the cursor to left or right of 0. The dogtooth pattern is a real bonus.

Sample 4. This time the first variation produced the best pattern.

TIP: Photocopy an empty geometric sheet. On that copy, ink in a Bird's eye pattern for about 20 rows. To find out what effect Bird's eye has on any design, hold the paper behind any acetate pattern sheet. Sometimes moving it one block to the right or left will make quite a difference.

Fine summer fabrics will be next month's theme.
Until then.

Trudie

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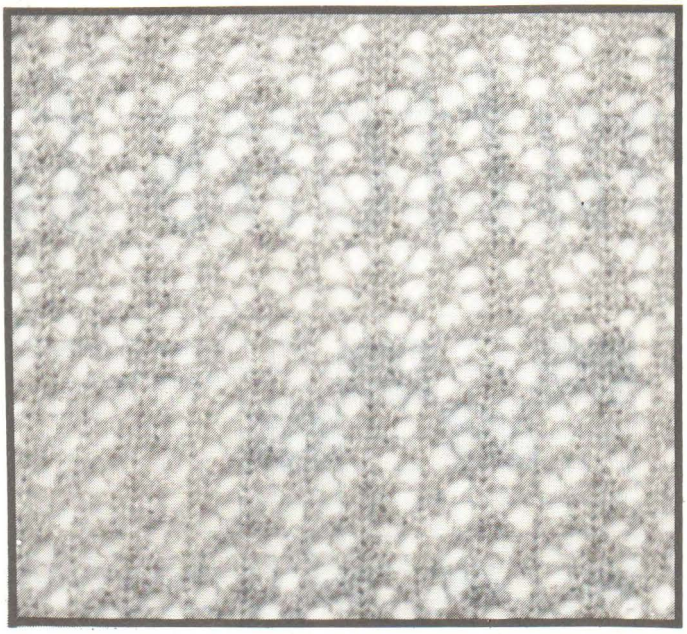
NOT S
– 'Plai

Here are a few tips and reminders for working plain lace:

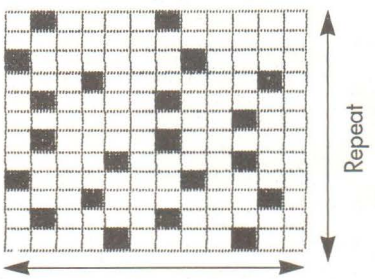
1. Currently the facility is only available on 950 machines.
2. Don't forget to check the position of the end needle cam (the correct position for lace knitting is clearly shown in the manual) before starting, when set correctly (slot vertical), end needles will not be selected and therefore not dropped!
3. Put the extension rails on.
4. Remember that with lace attachments in situ, you cannot put needles in 'E' position (and if they are put in 'D' they will be transferred on the next row). If you want to work a stocking stitch hem, do that before setting up the carriage for lace work.
5. Weight evenly — but not too heavily, you just need to take out the fabric's natural 'bounce' so it doesn't catch on the sinker plates.
6. A tension a little tighter than for stocking stitch is often the answer to the odd dropped stitch, otherwise, check needles are in good condition, or, if not using the machine flat (if you are using a ribber but not on a tilt table), cover the ribber and take the knitting over the front of it instead of leaving it hanging between the beds.

Although working in plain lace means that the pattern does not have the textural movement associated with multiple transfers, the range of patterns and looks is quite wide ranging. Sample 1 shows a fabric reminiscent of those used for delicate baby shawls. It appears so complex, that no-one would realise the knitting was so easy! As the stitch pattern shows, transfers are made on every row. The overall fabric is probably a little too delicate for

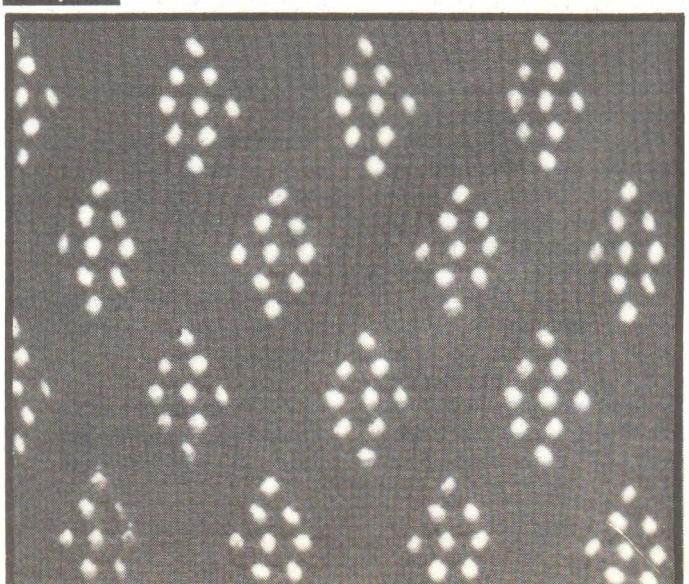


Sample 1

STITCH PATTERN — SAMPLE1



Sample 2



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O PLAIN
n Lace'

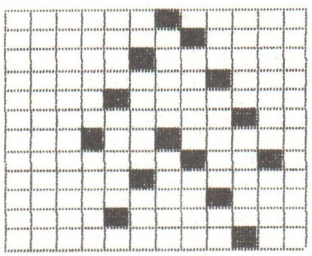
The term 'plain' in the knit and transfer simultaneously style of lace seems a misnomer when you consider the variety of pretty stitch patterns which are so quickly worked in this style

current fashion, but it would make a wonderful collar on all types of different fabrics — from Fair Isles to tuck stitch.

Sample 2 is significantly more discreet, areas of stocking stitch separating the diamond lace motifs. This was worked as a 12 stitch repeat (punch all these stitch patterns twice across the card), but a wider area of stocking stitch could be easily obtained by using just one diamond repeat over the 24 stitches and inserting additional blank rows after each set of diamonds have been worked. Only one diamond has been shown, the second part of the pattern is exactly the same, only the pattern commences on the seventh instead of the first stitch on the punchcard. Further pattern definition and 'solidity' is provided by the fact that transfers are not performed on every row. There are two blank rows between each set of punched holes, so transfers only happen on every third row. This is sensible for the overall bias of the fabric, as each transfer row is worked in the opposite direction to the last, so that the fabric is 'in balance'. As well as being appropriate as it stands, or with minor amendments as an all-over pattern, these diamonds would also form an attractive part of a mixed border, or could be used right at the bottom of a stocking stitch tunic, combined with an interesting edge.

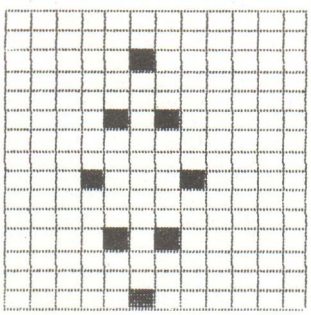
Sample 3

STITCH PATTERN — SAMPLES 3 and 4



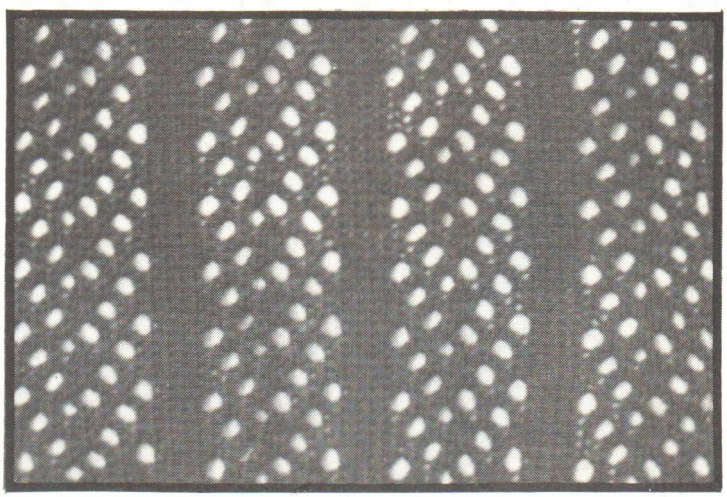
To illustrate the potential and adaptability of plain lace patterns, Samples 3 and 4 were both worked from exactly the same stitch pattern. I have to confess that Sample 3 was the planned one (originally designed for use in an earlier Baby Collection). However, I punched it on to a punchcard roll and did not pay attention to its direction when I fed it into the machine. Used 'upside down' resulted in the fabric shown in Sample 4.

STITCH PATTERN — SAMPLE 2



Apart from the vertical stocking stitch separation the two patterns are quite different, but extremely attractive in their own way. A simple classic cardigan would work well in either stitch, perhaps used as a vertical panel on each front. An overall fabric in the design could be used in a lighter, toning or contrasting shade as an optional collar. Alternatively, use a bold panel of three repeats together in the centre front of a long summer tunic. Worked in cotton it will make a dramatic but easy to wear garment.

Several of the samples could easily have further embellishments to add colour and/or texture and we will consider the possibilities of these next month.

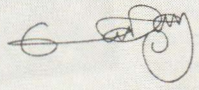


Sample 4

This month Emma draws inspiration from the temples and palaces of Egypt

The lotus and papyrus, growing on the banks of the River Nile, symbolising the food for the body and mind; the feathers of rare birds, which were carried before the king as emblems of sovereignty; the palm-branch with the twisted cord made from its stems; these are a few examples of the immense variety of ornament with which the Egyptians decorated the temples of their gods, the palaces of their kings, their costumes, their articles of luxury or even modest items for daily use.

Ancient Egyptian ornament was essentially symbolic and remained virtually unchanged during the whole period. They dealt in flat tints and used neither shade nor shadow, yet found no difficulty in poetically conveying to the mind the identity of the object they desired to represent. The colours used were principally red, blue and yellow with black and white to define. I added gold to this range for my design which is reminiscent of artefacts such as Tutankhamen's gold burial mask.



16

Lady's Jacket

***MACHINES**: These instructions are written for standard gauge punchcard machines with Intarsia facility but without ribber*

***YARN**: Brockwell 4 ply Mercerised Cotton (4x2/16s) and Lurex Chainette*

***FIBRE CONTENT**: 100% Cotton*

***COLOUR**: We used 4 ply Mercerised Cotton in Ecru 601 (A), Blue 619 (B), Navy 638 (C), New Turquoise 650 (D), Royal 637 (E), Rust Red 635 (F) and Apricot 629 (G). We used Chainette in Gold (H)*

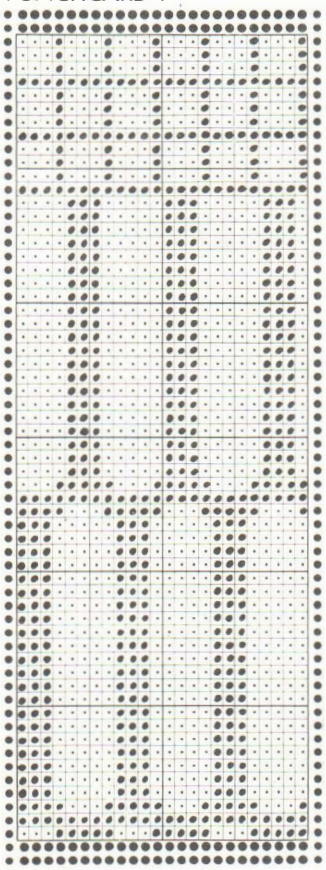
***STOCKISTS**: To obtain these yarns, please write to Brockwell Yarns, S & J Andrews (WY) Ltd, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, W. Yorks HX6 3LZ*

SIZES
To suit bust 86-91[91-96:96-101]cm.
Finished measurement 97[103:109]cm.
Length 67.5[68.5:70.5]cm.
Sleeve seam 43[44:45.5]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Brockwell 4 ply Mercersied Cotton.
450g in A.
100g in B, C, D and E.
50g in F and G.
Brockwell Lurex Chainette.
100g in H.
5 buttons.

GARMENT WEIGHS
554g for size 86-91cm.

PUNCHCARD 1



MAIN TENSIONS
Wash, dry and press tension swatches before measuring.
33 sts and 43 rows to 10cm measured over st st (tension dial approx 6=MT).
35 sts and 37 rows to 10cm measured over Fair Isle (tension dial approx 7=MT+1).
Tensions must be matched exactly before starting garment.

ABBREVIATIONS
See page 113.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHARD PATTERNS
Punch cards 1 and 2 before starting to knit.

COLOUR AND PATTERN SEQUENCE FOR SLEEVES
Commencing on row 1 of punchcard 1. Carriage set for Fair Isle knitting.
F+G, K2 rows.
E+G, K23 rows.
D+G, K23 rows.
Set carriage for st st.
C, K1 row.
F, K4 rows.
Lock punchcard 1 on row 50.
Set machine for patt.
C, K1 row to select.
Release punchcard. Set carriage for Fair Isle knitting.
B+C, K4 rows.
G+C, K4 rows.
B+C, K3 rows.
Set machine for st st.
C, K1 row.
F, K4 rows.
C, K1 row. Insert punchcard 2 and lock on first row.
A, K1 row to select. Release

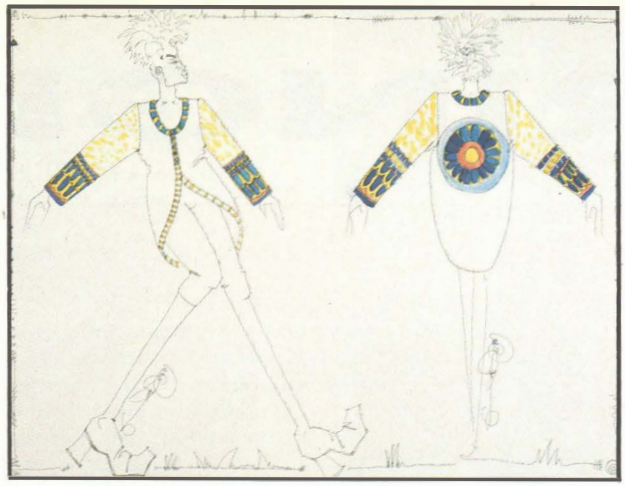
Around the World

punchcard. Set carriage for Fair Isle knitting. Using A+H, work to end.

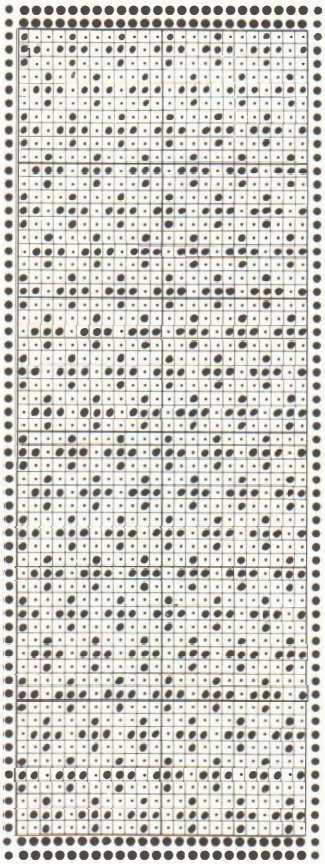
BACK
Push 80[85:90] Ns at left and right of centre '0' to WP. 160[170:180] Ns. Using WY, cast on and K a few rows ending CAR.
Set RC at 000. Using A and MT, K114 rows.
Set machine for Intarsia knitting. Foll chart, work Intarsia design over the centre 47-0-47 sts. K until RC shows 185.
SHAPE ARMHOLES
Cast off 5 sts at beg of next 2 rows. 150[160:170] sts. K until Intarsia design is complete and then cont in st st using A. K until RC shows 261[265:269]. CAL.
SHAPE SHOULDERS
Set RC at 000. Cast off 4 sts at beg of next 10 rows. 110[120:130] sts.
SHAPE NECK
Set carriage to hold. Push 18 Ns at left and all Ns at right of centre '0' to HP. Cont over rem 37[42:47] sts at left for first side. Cast off 4 sts at left edge, K1 row.
Push 1 N at neck edge to HP, K1 row.
Rep the last 2 rows once more.
Cast off 4 sts at left edge and push 2 Ns at neck edge to HP, K2 rows, 4 times. RC shows 22.
SIZE 86-91cm ONLY
Cast off rem 3 sts.
SIZE 91-96cm ONLY
Cast off 4 sts at left and push 2 Ns at neck edge to HP, K2 rows. Cast off rem 2 sts.
SIZE 96-101cm ONLY
Cast off 4 sts at left and push 2 Ns at neck edge to HP, K2 rows. Cast off 4 sts at left and push 1 N at neck edge to HP, K2 rows. Cast off rem 2 sts.
ALL SIZES
Return 37[42:47] Ns at right from HP to WP. Reset RC at 10. Complete to correspond with first side, reversing shapings.
Cancel hold. Using WY, K a few rows over rem 56[60:62] neck sts and release from machine.

LEFT FRONT
Push Ns 50-46[55-46:60-46] at left of centre '0' to WP. 5[10:15] Ns. Using WY, cast on and K a few rows ending CAR.
Set RC at 000.

with .....



PUNCHCARD 2



Using A and MT, K2 rows.
Inc 1 st at right edge, K1 row, 17 times.
Inc 1 st at right edge, K2 rows, 55 times. 77[82:87] sts.

K until RC shows 185. CAL.

SHAPE ARMHOLE
Cast off 5 sts at beg of next row. 72[77:82] sts. K until RC shows 244. CAR.

SHAPE NECK
Cast off 7 sts at beg of next row.
Dec 1 st at right edge, K1 row, 8 times. K1 row.
Dec 1 st at right edge, K2 rows, 3 times. K1 row.
Dec 1 st at neck edge, K3 rows, 5 times. 49[54:59] sts. K until RC shows 277[281:285]. CAL.

SHAPE SHOULDER
Set RC at 000. Cast off 4 sts at left edge, K2 rows, 11 times. RC shows 22. 5[10:15] sts.

SIZE 86-91cm ONLY
Cast off rem 5 sts.

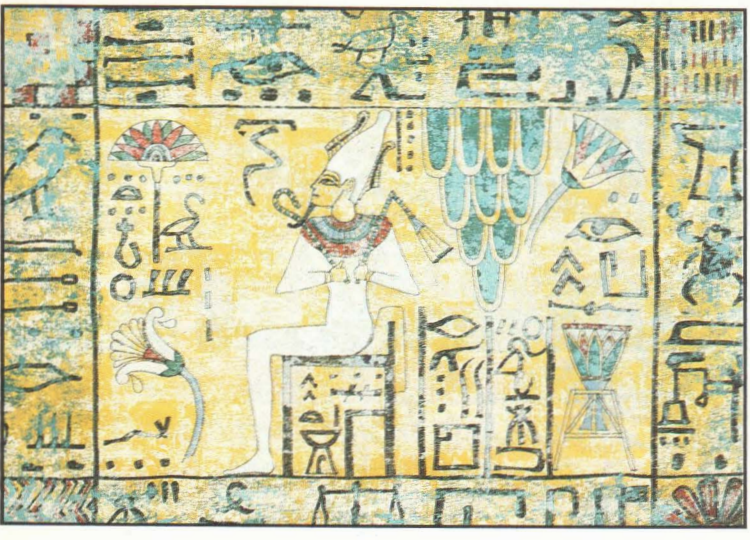
SIZE 91-96cm ONLY
Cast off 4 sts at left, K2 rows. Cast off rem 6 sts.

SIZE 96-101cm ONLY
Cast off 4 sts at left, K2 rows, twice. Cast off rem 7 sts.

RIGHT FRONT
Work as given for left front, reversing needle settings and shapings.

SLEEVES
Push 36[41:46] Ns at left and right of centre '0' to WP. 72[82:92] Ns. Using WY, cast on and K a few rows ending CAR.

▷101



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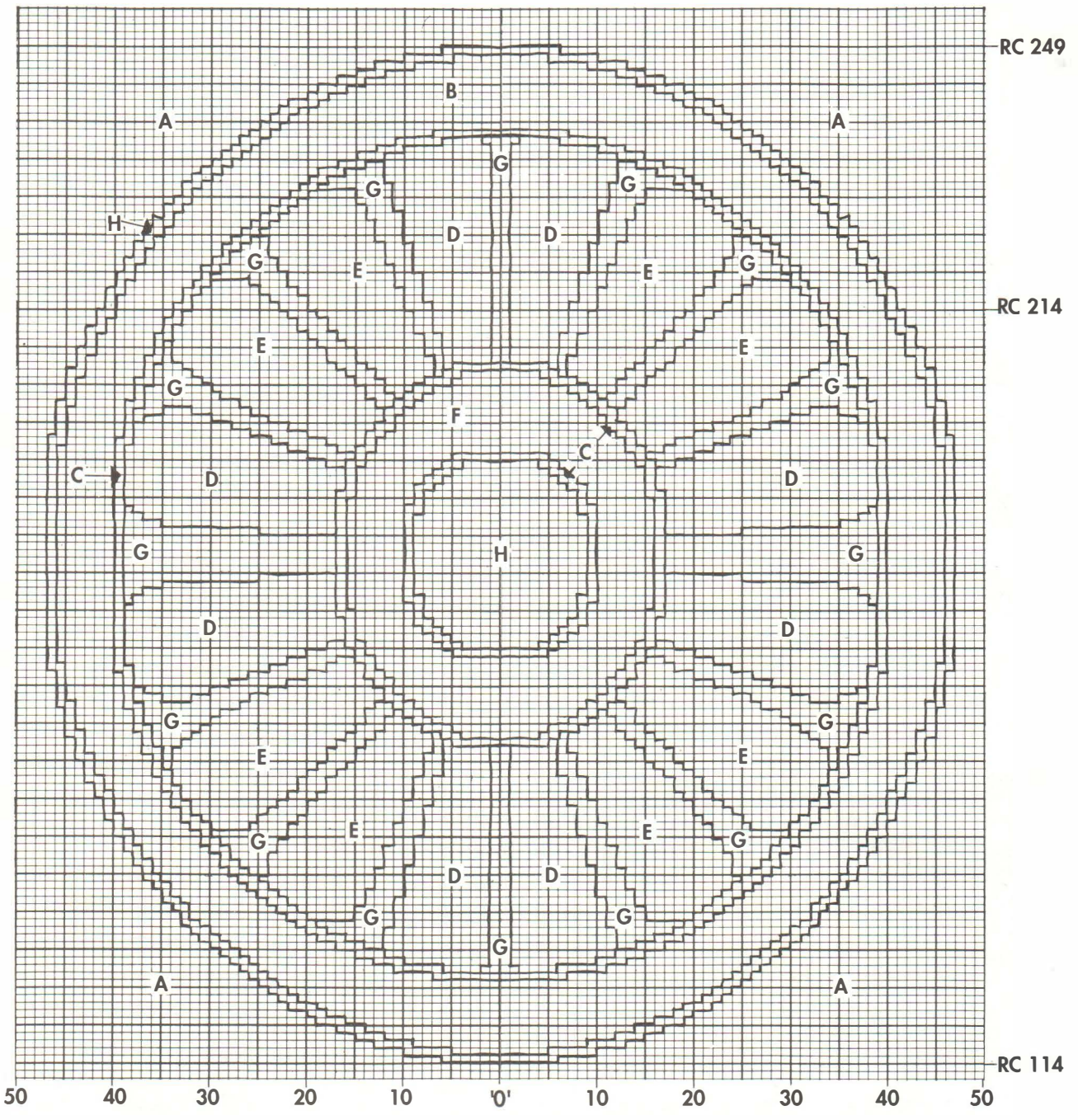
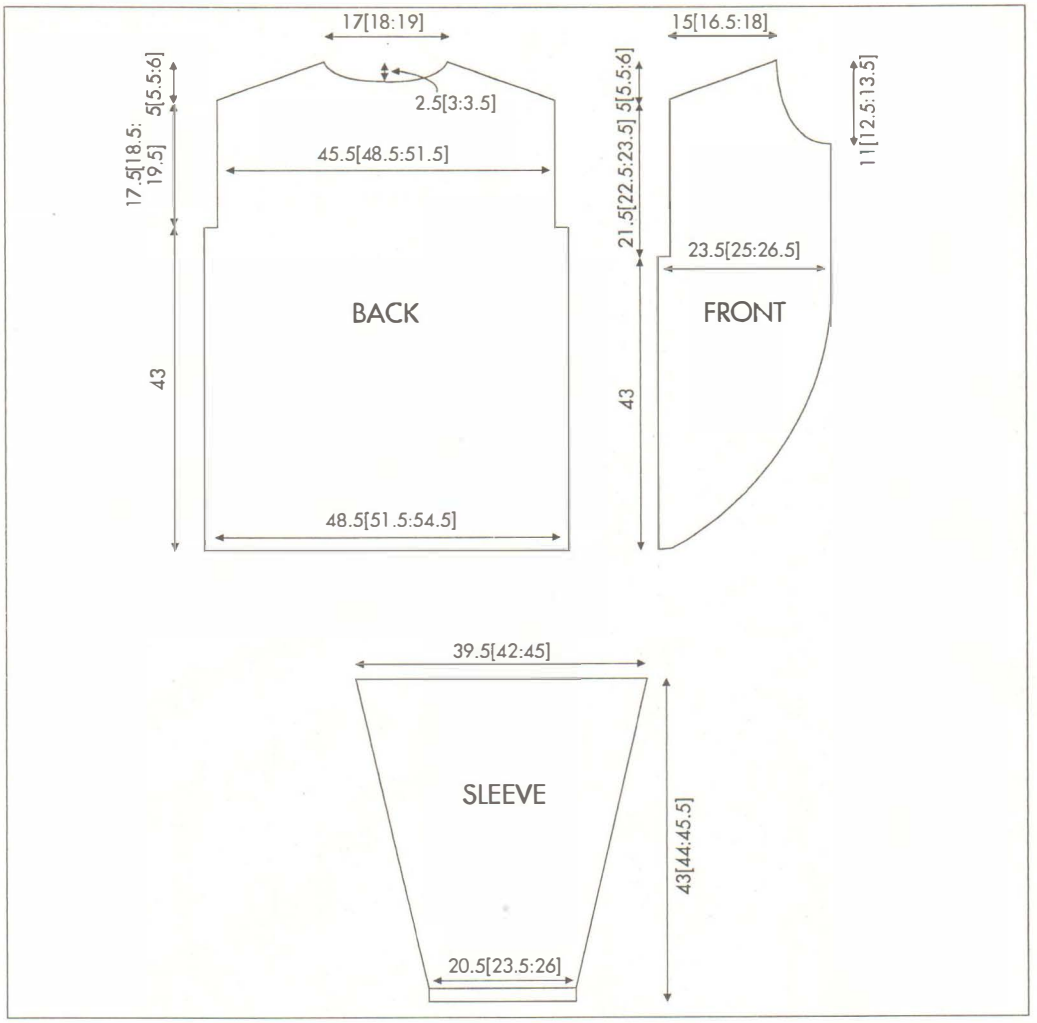


1 square = 1 st and 1 row

99 ◁ Set RC at 000. Using C and MT, K8 rows. Transfer every alt st on to adjacent N. Leave empty Ns in WP. Using H, K2 rows. Using C, K6 rows. Make a hem by picking up loops from first row worked in C and hanging on to corresponding Ns.
RC shows 16.
Using F and MT+1, K3 rows. Insert punchcard 1 and lock on first row. Set machine for patt. Inc 1 st at each end. K1 row to select. Release punchcard and work in colour and patt sequence given.
K3 rows. Inc 1 st at each end of next and every foll 6th row, 16 times in all. 106[116:126] sts.
Inc 1 st at each end of every foll 4th row, 6 times.
118[128:138] sts.
Inc 1 st at each end of every foll 3rd row, 6 times.
130[140:150] sts.
Inc 1 st at each end of every foll alt row, 4 times. 138[148:158] sts. K until RC shows 166[170:174]. Cast off.

BACK EDGING

Push 80[88:90] Ns at left and right of centre '0' to WP. 160[170:180] Ns. With wrong side facing, hang lower edge of back on to Ns.
* Set RC at 000. Insert punchcard 2 and lock on first row. Using A and MT+1, K1 row to select. Set carriage for Fair Isle knitting. Do not release punchcard. Using A+H, K until RC shows 14.
Pick up loops from first row and



given for back edging from * to * and at the same time, work buttonholes when RC shows 4 and 10 as folls:
Counting from neck edge, ** miss 4 sts, work buttonholes over next 4 sts **. Rep from ** to ** until 4 buttonholes in all have been worked.

BUTTON BAND
Work as given for buttonhole band but over left front edge and omitting buttonholes.

NECKBAND
Join shoulder seams.
Push 67[77:87] Ns at left and right of centre '0' to WP. 134[154:174] Ns. With wrong side facing, hang neck edge evenly on to Ns, placing back neck sts held on WY over the centre Ns. Insert punchcard 1 and lock on first row. Set RC at 000. Using A and MT+1, K1 row. Set carriage for Fair Isle knitting. Do not release punchcard. Using E+H, K6 rows. Work a 4 st buttonhole, 3 Ns in from left edge. K1 row.
Using H+D, K until RC shows 20.
Work buttonhole over the same sts as before. K until RC shows 27. Pick up loops from first row of neckband and hang on to corresponding Ns.
Set machine for st st. Using H, K1 row. Cast off loosely.

TO MAKE UP
Sew in sleeves. Join side and sleeve seams. Finish ends of neckband.
Wash garment. Block out to correct size and shape and leave to dry. Press on wrong side. Sew on buttons.

hang on to corresponding Ns to form hem. Set machine for st st. Using A, K1 row.
Cast off loosely *.

BUTTONHOLE BAND
Push 77[82:87] Ns at left and right of centre '0' to WP. 154[164:174] Ns. With wrong side facing, hang right front edge evenly on to Ns. Work as

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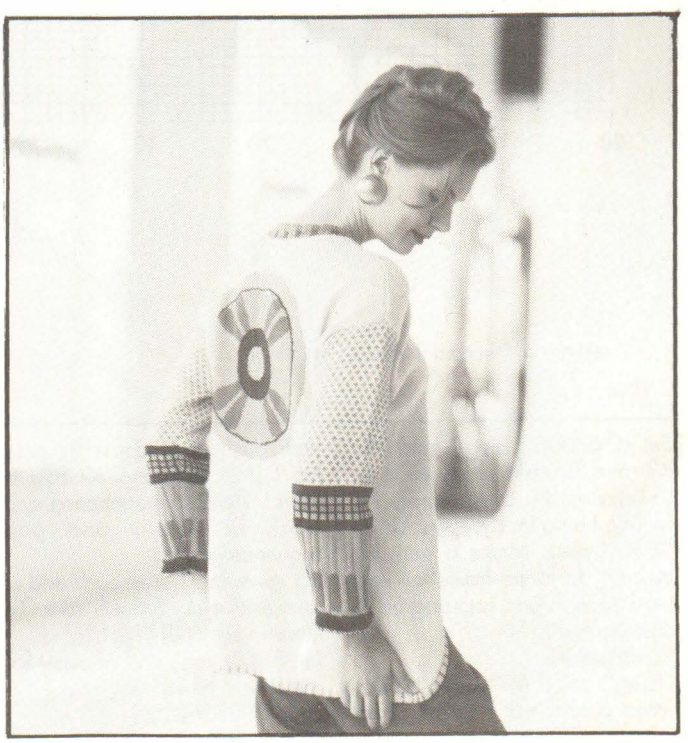

UPDATE

ON THE LIFESCAN APPEAL

Dear Lynne
Further to my letter of 6th January 1993 I am delighted to report that I can now see light at the end of the tunnel with a mere 476 feet to go! I think it may be beneficial that I work in a hospital as I may be a contender for RSI (Repetitive Strain Injury) by the time I am finished. After completion and display around the pitch, we intend to raise more money by selling sections of the scarf to supporters.
April 18 is looming .....but still on target.
Thank you for your help to date.
Best wishes.
Yours sincerely
Lyn Blakemore

R

Reporting

Original Knitwear Designs for Autumn/Winter 1993-94

MACHINE KNITTING NEWS

We are now commissioning designs for our Autumn/Winter 1993-94 publications.

An interesting use of colour and yarn, combined with new stitch patterns or techniques should be expressed in each design idea. Please submit sketches and swatches to Jackie Demuth, Litharne Ltd, PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS

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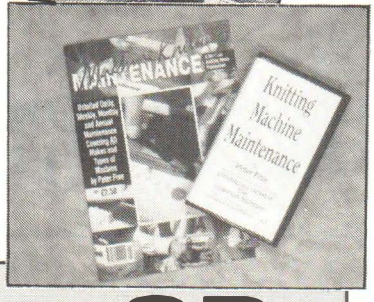

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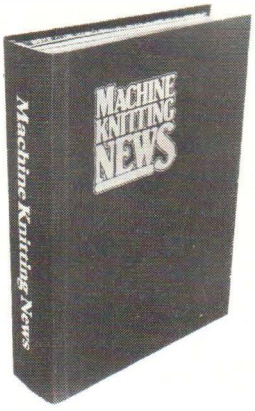

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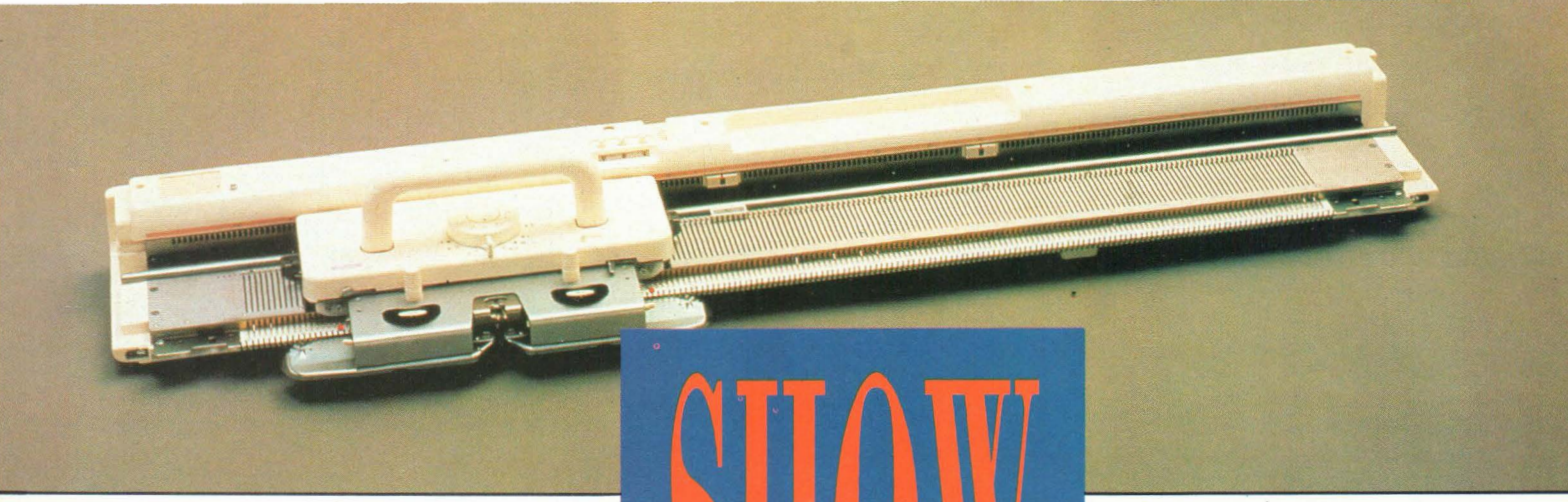

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HOW TO ENTER

Hidden in the word square are eleven words connected with our prize. Each is a word of at least four letters and may be spelt in any direction; forwards or backwards; horizontally, vertically or diagonally. You'll find that two main titles are split into two separate words ... we're sure you can work out which ones! List the words on a postcard, together with your name and address ... there's no need to send in the word square as well. Post your entry to: SK840 COMPETITION, MACHINE KNITTING NEWS, LITHARNE LTD, PO BOX 9, STRATFORD-UPON-AVON, WARWICKSHIRE CV37 8RS. Closing date for receipt of entries is Friday May 28 1993.

RULES

You may submit as many entries as you wish, providing each one is on a postcard or on the back of an empty sealed-down envelope. The judges will award the prize to the sender of the first correct entry checked after the closing date. The prize must be accepted as offered.

Entries received after the closing date or which do not comply with the rules and instructions exactly will be disqualified. The competition is open to all readers resident in Great Britain, Northern Ireland, Channel Islands Isle of Man, except employees (and their families) of Litharne Ltd, Silver Seiko Ltd or the printers of *Machine Knitting News*.

Decisions of the judges and of the editor of *Machine Knitting News* will be final and legally binding. No correspondence can be entered into. Winners will be notified and the result published in a future issue of *Machine Knitting News*.

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The one that didn't get away!

Fishing — the favourite pastime of small boys and men! I thought this would make an interesting and amusing design for the menfolk of the family. I have called him Fred the Fisherman and I hope you will all enjoy making him for your favourite man.

The swatch is knitted in 4 ply wool and acrylic, and apart from one or two small areas, is knitted completely in Intarsia. The fishing line, which is very fine can be sewn with Lurex as shown, with the hook at the end of the fishing line and the divisions between the fingers worked in black. You will find that it is easier to do this so that the lines are not too wide, but just enough to give definition to the hands.

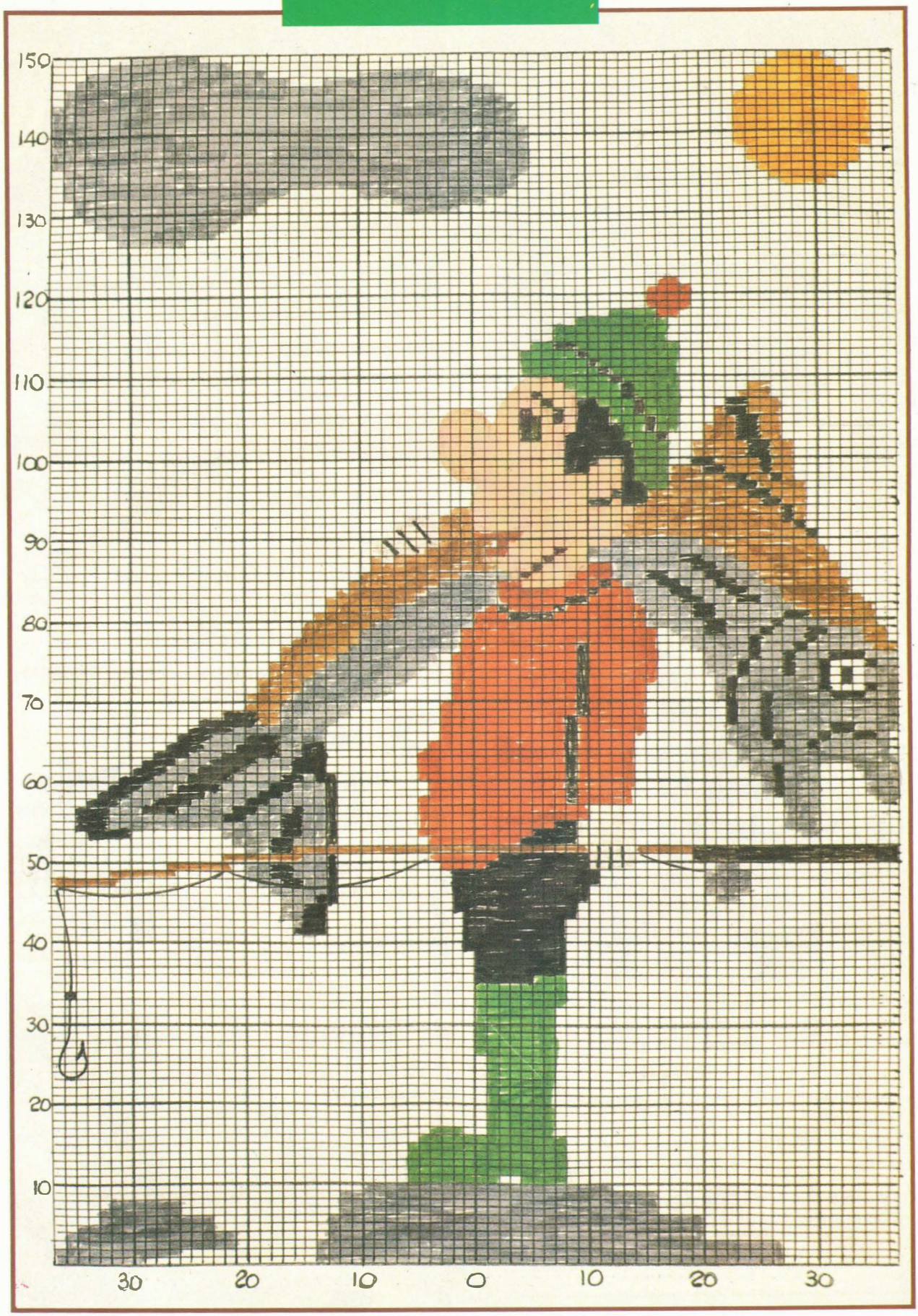
The cloud is worked in grey as rain is imminent! But you can work it in white if you prefer to complement the sun shining. It all depends on the background colour, as you can see I have used light blue. If you are using a dark colour for the background, white clouds would show up better. The nice thing about Intarsia is that you can use whatever colours you like without interfering with the design.

There are quite a few colours in this design, but you only need very small amounts of each.

If you are a regular Intarsia knitter you will probably, like me, have a bag full of small bits and pieces of yarn. Every time I knit a design I put all the odd bits back in the bag, which seems to get fuller and fuller because each design uses different colours! It is useful though to have a bag for all your odd bits of yarn as it does very often save having to buy cones of yarn when you only need a minute amount.

There are quite a few ends to sew in, but it doesn't take too long if you do it while you are listening to a favourite radio or

INTARSIA



TV programme. Unfortunately, it is a necessary job and the finished article makes it all worthwhile. The back of the work should be almost as good as the front! Don't be tempted to skimp on this part of the work as it does make such a difference.

I'm not sure when the fishing season begins but I am sure that your menfolk will really enjoy wearing a sweater with Fred on the front!

Margaret

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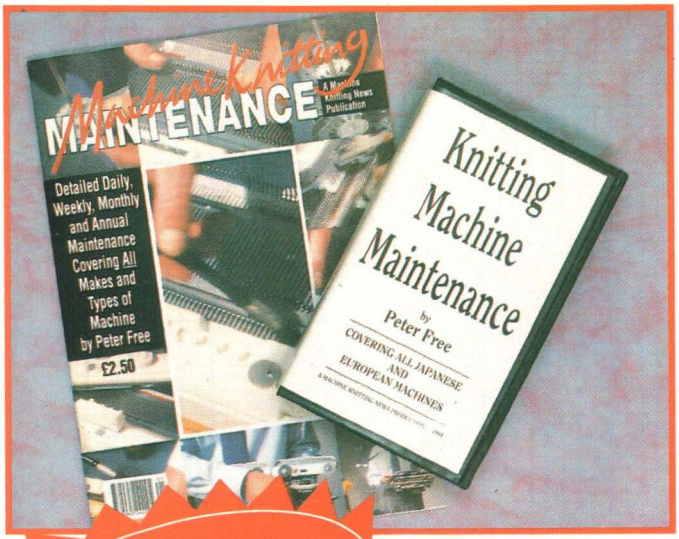
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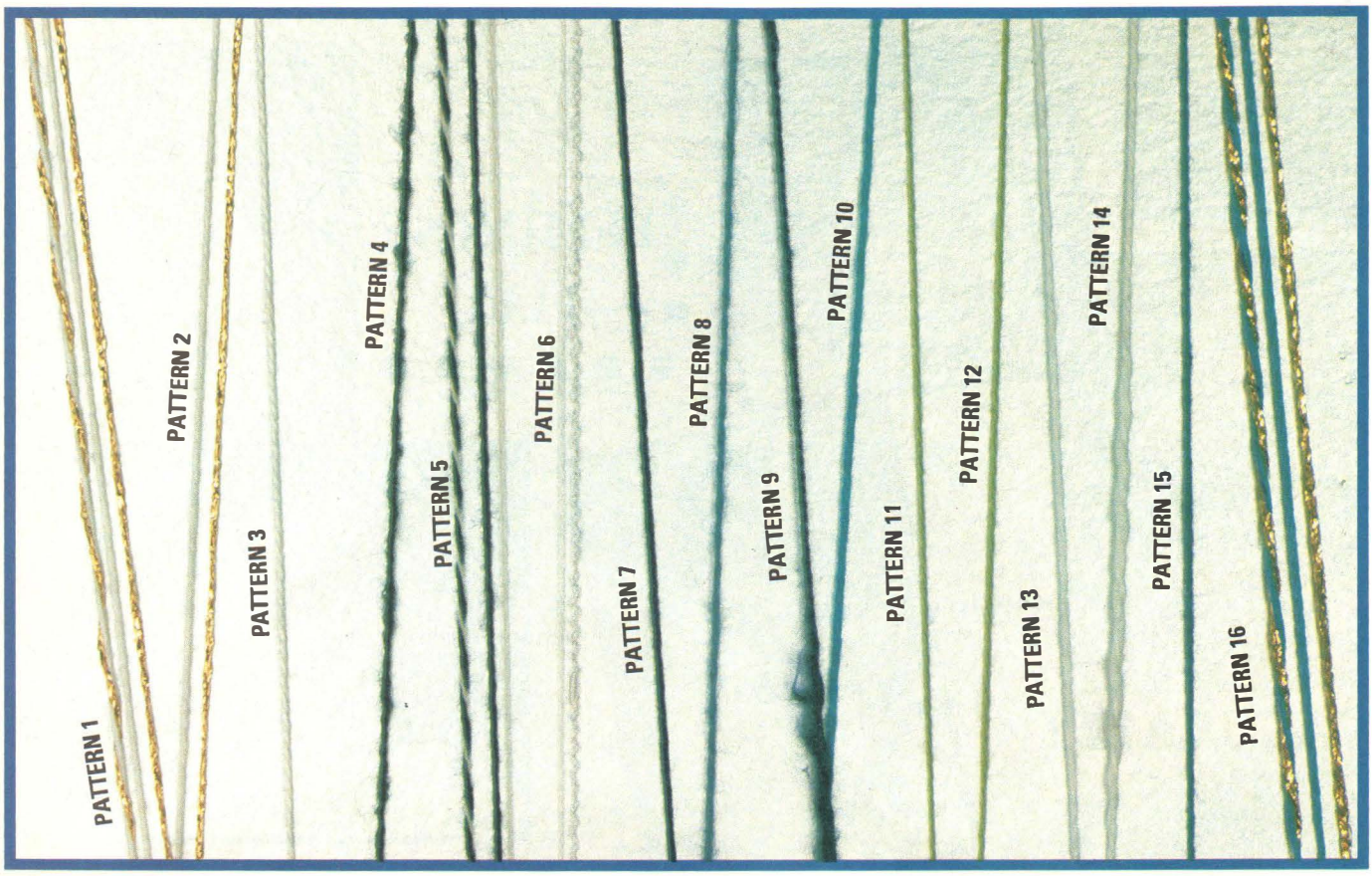
YARN SAMPLES



ABBREVIATIONS

alt = alternate(ly)
BB = back bed
beg = beginning
CAL = carriage at left
CAR = carriage at right
ch = chain
cm = centimetres
Col 1 = colour one
Col 2 = colour two
Col 3 = colour three
cont = continu(e)(ing)
dc = double crochet
dec = decreas(e)(ing)
FB = front bed
FNR = full needle rib
fig = figure
foll = following
g = grams
HP = holding position
inc = increas(e)(ing)
K = knit
MB = main bed
MC = main colour
mm = millimetres
MT = main tension
MT-1, (2), (3) = one,(two), (three) full sizes tighter than main tension
MT-4, (5), (6) = four, (five), (six) full sizes tighter than main tension
MT+1, (2), (3) = one, (two), (three) full sizes looser than main tension
MT+4, (5) = four, (five) full sizes looser than main tension
MT+9 = nine full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
0 = no stitches or rows worked
P = purl
patt = pattern
RB = ribber
RC = row counter
rem = remain(ing)
rep = repeat
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn
A, B, C and D = contrast colours

FOR MACHINES WITHOUT RIBBER

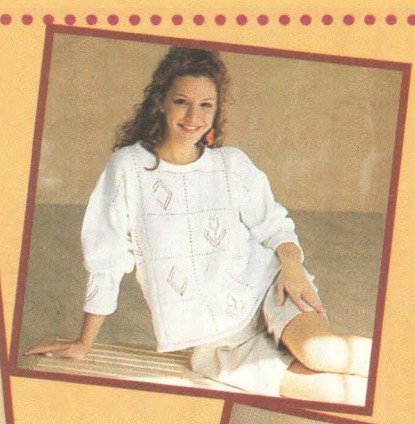
MOCK RIB

Push the number of main bed Ns as given in the patt to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt (i.e. depth of rib). Using MT, K1 row (fold row). Using MT-3, K the same number of rows for depth of rib again.
Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib), evenly along row. Complete as given in patt. To remove WY when work is completed, pull nylon cord from one end of work, thus releasing waste knitting.

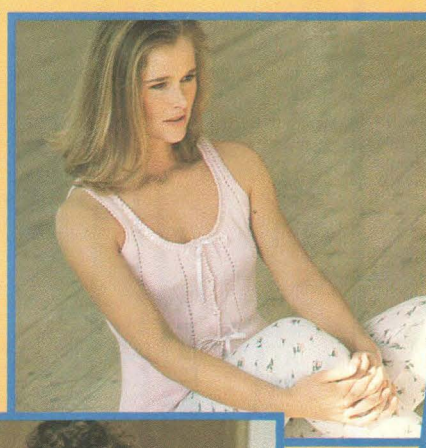
SYMBOLS

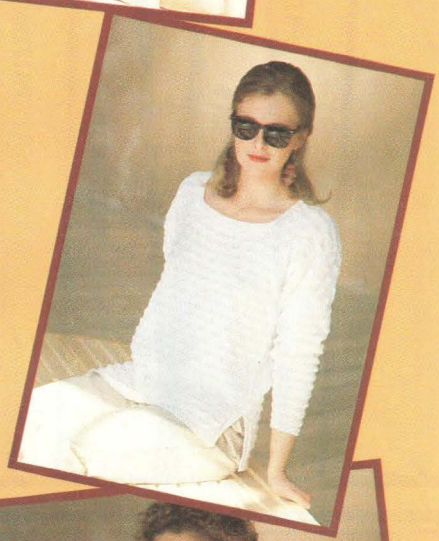
△ EASY TO KNIT
△△ FOR A KNITTER WITH SOME EXPERIENCE
△△△ FOR EXPERIENCED KNITTERS
△△△△ FOR EXPERTS ONLY

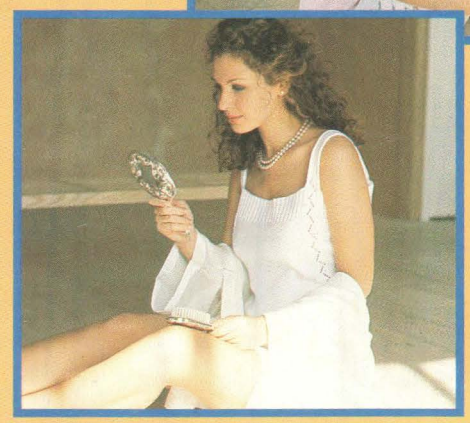
IN NEXT MO



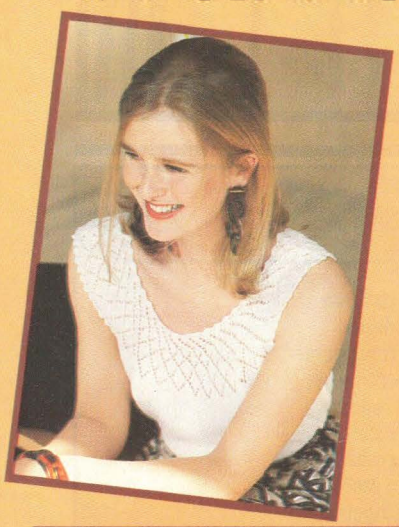
FEMININE FEEL

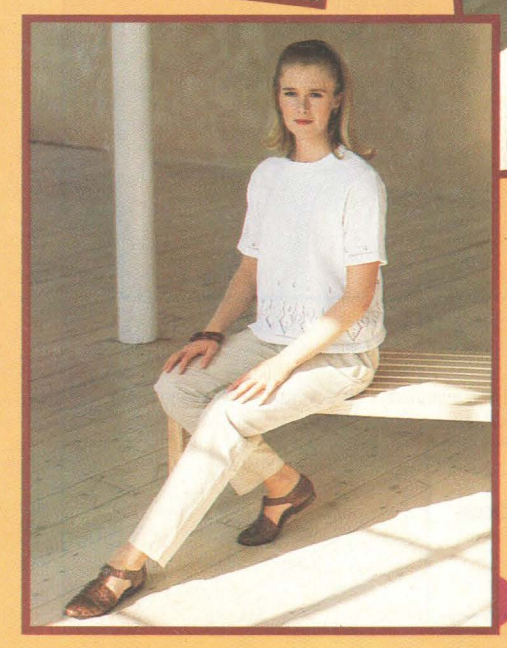






DOING WHAT COMES NATURALLY





FREE

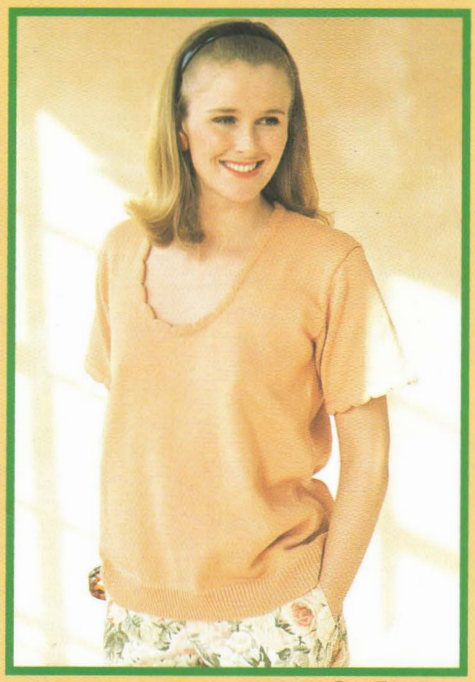
16 PAGE SUPPLEMENT

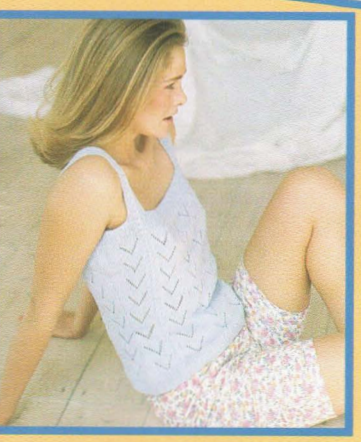
Long stitch — a clever stitch technique with interesting variations.

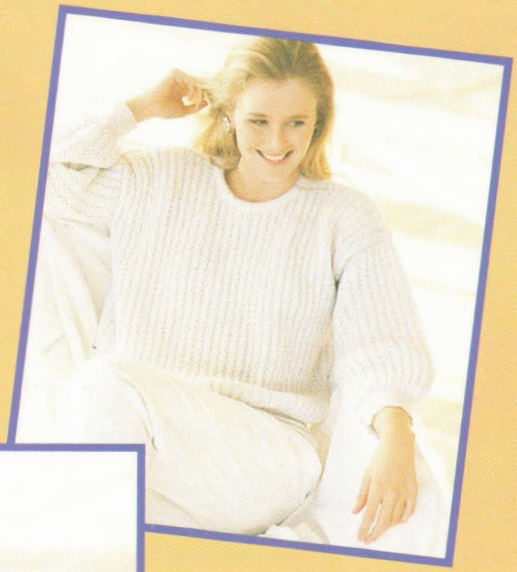
Featuring a simple tunic and a beautiful Christening robe.

NTH'S ISSUE

AROUND THE WORLD

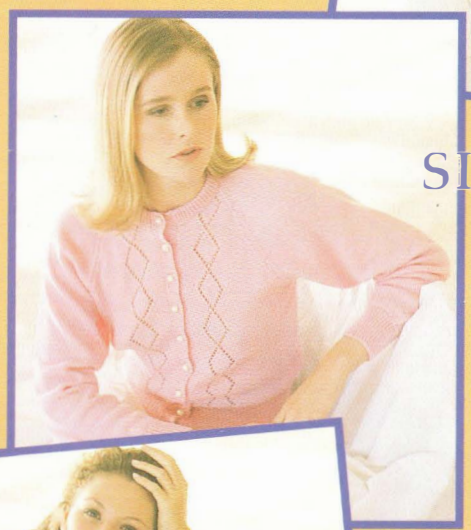






- PART TWO IN
- THE LINKER
- SERIES
- simple alterations
- made to the design
- featured in
- Part one

SITTING PRETTY



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